
A CONCISE COMPENDIUM OF CANKAM LITERATURE

VOLUME-I

A(அ) - Au(ஔ)

&

Ka(க) - Kau(கௌ)

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TRANSLATED
by
Prof. K.G. SESHADRI
Professor Emeritus

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FOREWORD

Dr.S. BALASUBRAMANIAN

Vice-Chancellor

TAMIL UNIVERSITY

The Compendium of Cankam Literature published by the Tamil University should prove to be a boon to scholars at home and abroad interested in Cankam studies as it supplies a felt want. It furnishes in a capsulized form relevant data, information and messages relating to all the nouns occurring in the eight anthologies and the ten longer poems with the exegetical comments of the old commentators and the later editors as the basis for writing the entries. The project is in its final stage, the 6th and last volume being under preparation.

"Cankam Tamil has the characteristic of being extremely concise and curt in delineating the magnificent word-pictures with great economy of language" says Dr. Xavier Thaninayagam. This brevity and comprehensiveness, this terseness of language and richness of content, must be properly understood if one wants to appreciate in full measure the greatness of old Tamil. The compendium should serve as a source of information about the life and times of the ancient Tamils 20 centuries ago—the religion, politics, history and the social situations, the cultural heritage and the ethics of the Tamil country.

As envisaged at the beginning of the project itself, it was decided to bring out an English version of the compendium, to provide a reference tool to foreign and Indian scholars alike interested in Cankam poetry. Translating Cankam Tamil into modern English is a difficult work as it requires a mastery of both Tamil and English, as well as a proper understanding of the Cankam classics. Fortunately the Tamil University has found the right person for this work of translation in Prof.K.G.Seshadri, former Principal of Govt. Colleges, an eminent professor of English and experienced translator, who has brought to bear upon this work, a thorough comprehension of every contour and line, every shade and nuance of the English language, which accounts for the fact that the translation is so readable and dependable at once. That the translator has made an in-depth study of the Cankam classics is apparent in every line of his English rendering, as will be seen from the two examples given below:

(1) *Arciram-Paṇikkālam* (The dewy season)

In the dewy, cold season, when dew-drops fine like smoke, filled the flowers and the *karuvilai* bloomed like the tearful eyes of women parted from their lovers, and the tender shoots of the *intai* waved in the breeze, the bean-flowers bloomed densely; in the field, the paddy bent under its ears of corn; the bees moved about in the boughs of trees; and the dewy cold season came (Akam. 294-2-11)

(2) *Kōṭṭiyur Nallāntaiyār* - *Pulavar* (A Poet)

This poet was the father of one Nallan of Thirukōṭṭiyur. In *Narṇṇai* (211) in *Neytal* genre composed by him, the maid finely suggests the precarious condition of the heroine thus. The shrimp escaping from the beak of a heron, grew scared also of the screwpine-flower mistaking it to be the heron; the implication being that the heroine escaping from the gossip of the villagers, would be frightened also of her own mother as if she were a stranger. Thus the maid urges the hero waiting by the wall outside and listening to her words, to expedite his marriage with the heroine.

The first volume of "A Concise Compendium of Cankam Literature" is an edited version of the first two volumes in Tamil, containing select representative entries, which form, as it were, the essence of the original without omitting however a single headword. I am quite sure that this concise English compendium will serve as a *vade mecum* for all researchers on Cankam literature. The second volume in English containing select entries from the third and fourth volumes in Tamil, is ready for printing. The Tamil University is proud to place before the discerning reader, the first volume of "A Concise Compendium of Cankam Literature."

Thanjavur - 1
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S. Balasubramanian
Vice - Chancellor

TRANSLATOR'S PREFACE

'A Concise Compendium of Cankam Literature' is an English rendering of select entries from 'Canka Ilakkiyap Porut Kalanciyam' being published by Tamil University in six volumes, furnishing data in a compressed form pertaining to all the nouns occurring in the eighteen Cankam classics - the ten long poems and the eight anthologies.

For foreign and Indian scholars alike, interested in cankam poetry with its manifold excellences, the English version should prove to be a useful reference tool. It enables the discerning reader, not versed in Tamil, to comprehend the vast range, vitality and richness of the old Tamil classics of the Cankam period. The entries selected for translation under each headword and its sub-heads present a reliable picture of the life of the ancient Tamils - the king and the chieftain, the bard and the poet, the patron and the suppliant, the minstrel and the minnesinger, the lover and the lass - their thoughts and ideals, their hopes and aspirations, their private griefs and personal losses, their anxieties and exultations, their agonies and their ecstasies. In fine, the Concise Compendium provides source-material for reconstruction of the twyfold life ('akam' and 'puram') of the ancient Tamils.

Cankam poetry with its five-fold division of the landscape, each with its own groups of birds, animals, flowers and deities, as well as peculiar behaviour - patterns, modes and leit motifs, taken as a single body of literary composition, has no parallel in the whole range of world literature. Comparisons are possible if individual aspects alone are taken for consideration, but nowhere can be found a race of people united in the common bond of a highly evolved language, with such a glorious tradition of culture and civilization, running like a golden thread throughout the Tamil country stretching from the Venkatam in the north to the Kumari in the South. It is this rich cultural heritage that is sought to be conveyed by the present translator, through select entries from the source-text as messages, main, secondary or implied, with as little loss as possible in the process of translation.

The English rendering is as faithful a translation of the Tamil original as dictates of scholarship demand, subject however to the requirements of English idiom and usage and the needs of Non-Tamil scholars who may have difficulties in understanding ancient Tamil traditions and literary conventions.

As far as possible, the source-text has been closely followed in letter and spirit in the translation. The habits, mores, beliefs, traditions and prac-

tices of the ancient Tamils which are implicit in the Tamil entries in the source-text, are conveyed through English idiom faithfully to the extent possible. Occasionally, the difficulty of conveying the message, main or secondary, has affected the English rendering, making the translated text a little odd or quaint. No one can be more aware of the inadequacy of translation into English than the present writer; for, there can be no perfect translation between languages; especially so, when the subject-matter is so far removed from the present day as Cankam texts are and the source-language happens to be such an ancient and highly developed one as Classical Tamil, with its own peculiar and inflexible literary conventions. Comments therefore, on the scope for improvement in particular cases, are welcome.

The guidelines adopted by Dr. R. Sarangapani the chief - editor of the first two volumes in Tamil, are as follows:

1. From 2381 poems, index cards were prepared giving the nouns from the Cankam classics, as edited by Prof. S. Vaiyapuri pillai.

2. As nouns have a pride of place in giving messages, the nouns in the Cankam classics were arranged alphabetically first. Of the names of things places, time, parts, quality and action, the first four were largely selected. Of the latter, only those which give an idea of the ethos, culture, and ethics of the Cankam period were selected. Some verbal nouns were also selected: adjectives, adverbs and finite verbs do not find a place.

3. Invariably, only words with messages are listed.

4. Where rare terms with modifiers had to be included, only the very essential parts were listed.

5. Words indicating tradition, a particular custom or practice were treated as compound words and listed (Aṭitoḷutal, Araipōtal)

6. Synonymous words do not occur in the same place. For example Acōku, Ceyalai, Piṇṇi, though they mean the same tree, are listed separately with their respective occurrences in the work.

7. Nouns occurring in the footnotes to Puranānūru, the Patikams prefixed to Patirruppattu, the quatrains appended to Pattuppāṭṭu, the collected poems appended to Patirruppattu, Aiṅkuṇūru and Paripāṭal are included in the list. These footnotes are valuable sources of information which are not available within the poems themselves and hence could not be discarded; (e.g.) Puram. 61:13; Puram.80. If a word listed in the compendium is not found in the body of the texts, it is to be presumed that it is taken from the footnotes.

8. The entries are listed under the head-words in the following order; Puranānūru, Patirruppattu, Tirumurukārruppaṭai, Porunarārruppaṭai, Cīru-pāṇārruppaṭai, Perumpāṇārruppaṭai, Mullaippāṭṭu, Maturaikkāñci, Neṭunal-

vātai, Kurīncippāṭṭu, Paṭṭiṇappālai, Malaipaṭukaṭām, Akanāṇūru, Kuruntokai, Nārriṇai, Aiṅkurunūru, Kalittokai and Paripaṭal.

9. In the writing of the messages the exegetical commentaries of the old commentators have been generally followed.

10. Where the word is used in more than one distinct sense, it is listed separately with relevant entries under separate subheads: viz: *Ampal* - 1. A water plant (water-lily)... 2. A musical mode ... 3. A flute... 4. An astronomical number...

11. If a variant reading for a word is also found to be significant, it is shown as a separate entry in the alphabetical order with entries under it (*Aṅkaṇāṭṭi*, *Alaikaṇāṭṭi*)

Care has been taken to identify the English equivalents for the Tamil names of flowers, plants, trees, birds, animals, fishes, etc. The Tamil Lexicon has been followed by and large as a standard for the identification. Wherever the English equivalent is clearly identifiable, the English word has been used as such (e.g.) water-lily for *ampal* and glory-lily for *kantal*; kingfisher for *ciral* and quail for *kurumpul*; sirissa for *vakai* and River-portia for *kanci*. Tamil names have been used in transliteration wherever the English equivalents have not been clearly established or not known at all, such as; *acunam*, *ya*, *anril*, *aniccam*, etc.

The transliteration table used in the present work is based on the one used in the Tamil Lexicon.

Lists of names with equivalents, of birds, animals, insects, stars, fishes flowers, trees etc., have been appended to the volume.

A list of abbreviations used in the work with their expansions, is also given for ready reference.

A gloss of literary terms pertaining to the work, explaining the technical terms used in Tamil poetry, is also provided.

K.G. SESHADRI

GRACIAS

To Dr.V.I.Subramoniam, the first Vice-Chancellor of Tamil University, for his trust in the present translator when he appointed him to translate this compendium from Tamil to English.

To Dr.S.Agesthialingom, the second Vice-Chancellor for giving him all facilities from time to time.

To Dr.S.Balasubramanian, our beloved Vice-Chancellor with his deep and abiding interest in Cankam Literature, for the encouragement and help in getting this work printed and for his fine foreword.

To Dr. P. Chinnaian, Registrar for his courtesy and kind help.

To the distinguished bilingual scholars like Dr.Asher, Thiru A.V. Subramanian, Dr.(Mrs.) Prema Nandakumar, Dr.M.O.Durai Arangasamy, Thiru G. Vanmikanatha pillai and last but not least, Thiru T.N. Ramachandran, veteran translator, whose responses to our request for remarks on the specimen sent by us have been most encouraging.

To the members of the Review Committee, Thiru T.N. Ramachandran, Thiru T.V.Gopalaiyar, Thiru A.V.Subramanian, and Dr.K.Chellappan who critically went through the translation in '87 and '88, for their useful suggestions for making the translation a near-perfect one.

To Panditha Vidwan Thiru T.V.Gopalaiyar, Selector-member of the Review Committee who spared no pains in going through every single entry of the first two volumes in Tamil to mark out the entries for the English translation as per the recommendations of the committee, thus enabling the translator to condense into a single volume the contents of two, without omitting any head word.

To Dr.S.N.Kandaswami, Head of the Department of Literature, and to Dr.R.Sarangapani, the first chief-editor of the Compendium and his special assistants Dr.V.Gurunathan and Pulavar Selvathandavan, Pulavar Selvaraj and Pulavar Murukaiyan for their kind help in the initial stages of the translation.

To Dr.P.Arunachalam, Chief-editor during 1986-87, and to the present chief-editor, Dr.S. Subramanian for their assistance whenever clarifications were sought by the translator.

To Mrs.R.Umamaheswari, who took down the dictation in shorthand and typed out the transcriptions as well as the manuscripts, retyping again and again whenever necessary, without whose enthusiastic and intelligent participation, this English volume would not have attained its present shape.

To M/s K.P.T. Industries, Annamalainagar for their neat execution and co-operation in printing this English edition.

K.G.SESHADRI

LIST OF ABBREVIATIONS

Akam.	—	Akanāṇūru
A.C.	—	Apitāṇa Cintāmaṇi
U.Ve.Ca.	—	Dr.U.Ve. Cāminātaiyar
Aink.	—	Aiṅkurunūru
Aink.Ti.	—	Aiṅkurunūru Tirattu
Auvai.D.	—	Auvai Duraicāmi pillai
Invo.	—	Invocation
Kali.	—	Kalittokai
Kuri.	—	Kuriṅcippattu
Kuru.	—	Kuruntokai
Ciru.	—	Cirupāṇāruppaṭai
Ti.	—	Tirattu
Tol.	—	Tolkāppiyam
N M.V.	—	N.M. Vēṅkatacāmi nāṭṭar
Nar.	—	Narriṇai
Nctu.	—	Neṭunalvāṭai
Pat.	—	Paṭṭiṇappālai
Pati.	—	Patirruppattu
Pati.Ti.	—	Patirruppattu Tirattu
Pati.Pa.	—	Patirruppattu Patikam
P.P.I.	—	Pre-pallavan Index
Pari.	—	Paripāṭal
Pari.Ti.	—	Paripāṭal Tirattu
P.N.	—	Piṇṇattūr Nārāyaṇacāmi Iyer
Puram.	—	Puraṇaṇūru.
Peru.	—	Perumpāṇāruppaṭai
Poru.	—	Porunarāruppaṭai
Matu.	—	Maturaikkāñci
Malai.	—	Malaipaṭukaṭām
Muru.	—	Tirumurukāruppaṭai
Mul.	—	Mullaippattu
M.A.D.	—	M.A. Durai Araṅkacāmi
Ve.	—	Veṇpā
V.V.	—	Vēṅkaṭaviḷakku
V.P.	—	Vaiyāpuri Pillai.

TRANSLITERATION TABLE

அ	-	a
ஆ	-	ā
இ	-	i
ஈ	-	ī
உ	-	u
ஊ	-	ū
எ	-	e
ஏ	-	ē
ஐ	-	ai
ஒ	-	o
ஔ	-	ō
ஒள	-	au
ஃ	-	<u>k</u>

க	-	k
ங	-	ṅ
ச	-	c
ஞ	-	ñ
ட	-	ṭ
ண்	-	ṇ
த்	-	t
ந்	-	n
ப்	-	p
ம்	-	m
ய்	-	y
ர்	-	r
ல்	-	l
வ்	-	v
ழ்	-	<u>ḷ</u>
ள்	-	<u>ḷ</u>
ற்	-	r
ன்	-	<u>n</u>

COMPENDIUM OF CANKAM LITERATURE

A

Aḱtai - 1. *Kuṟunila Maṇṇaṇ* (A petty king)

His praise has been sung by the poets Kapilar, Kallāṭaṇār, Paraṇar, Iḷaṅkaṭunkō and Veḷḷerukkilaiyār. Paraṇar refers to this Aḱtai gifting away bull-elephants and jewels to the drummers playing on their drums while seated on the throne holding daily court. (Akam.76:3-5). Kallāṭaṇār hails this same Aḱtai as lord of the minstrels for he is said to have revelled in giving horses and young cow-elephants to them. He had Kōcar warriors to guard him (Akam.113:3-5). See Akutai.

2. *Cōḷaṇ Makaḷ* (A Cōḷa princess)

Aḱtai daughter of a Cōḷa king. She had anklets of pure gold; she had thick plump thighs; her golden complexion exuded beauty (Akam.96:11,12).

Aḱtai Tantai - *Aḱtai Eṇpālukkut Tantai* (Cōḷa king, father of the princess Aḱtai).

When the warlike father of Aḱtai, of the mighty elephant-corps, engaged and defeated in sword-fight both the Cēra and the Pāṇṭiya kings in the Paruvūr field of battle and seized the bull-elephants of his enemy-kings, there arose a great noise (Akam.96:12-17).

Akkuraṇ - *Vaḷḷal* (A munificent patron)

Kumaṭṭūr Kaṇṇaṇār while praising Imaṇvarampaṇ Neṭuṇṇēralāṭaṇ, compares his munificence to that of Akkuraṇ who also displayed his manly prowess and valiancy when he fought on the side of the hundred Kauravas led by Duriyōṭaṇa (Pati. 14:5-7). (Dr. U.Ve.Ca. in his commentary on the poem wonders if this Akkuraṇ mentioned in the Mahābhārata, is one of the First Seven Patrons; though there is no evidence for it, he is perhaps Kaṇṇa himself.

Tamil Lexicon refers to him as one of the Latter Day Seven Patrons.)

Akaṭu - 1. *Vayiru* (Belly)

The white belly of the tortoise is compared to the kettle-drum newly covered by a stretched leatherwrap (Puram. 387:1-4). In the damp earth drenched by the bull-elephant's urination, the hungry wild dhole lay prone on its belly with its udder dry, and shrunken teats (Nar.103:4-6). Inquiring if she were asleep, the hero gently caressed with a *kuṇḷai* flower the soft belly of his beloved who after her child-birth had attained the honourable status of a mother (Nar. 370:5-8).

2. *Naḷuviṭam* (The middle)

Superior paddy resembles the *vēṅkai* flower wet in the middle (Puram.390:21,22).

Akanāṭu - *Nāṭṭiṇ Uṭpakuti* (Heartland)

Neṭuṇṇēliyaṇ crossing the large montane forests entered the enemy's heartland and captured the forts therein (Matu.148,149).

Akappā - *Uḷḷaraṇ* (Inner fort)

Palyāṇaic Celkeḷu Kuṭṭuvaṇ besieged and captured the enemy's inner fort and set fire to it in broad daylight (Pati. 22:26,27; Pati.Pa.3:3). Cem-piyaṇ, besieged and captured the inner fort of Kuṭṭuvaṇ and set fire to it in broad daylight (Nar.14:3-5).

Akam - 1. *Uḷḷam Eṇṇum Akavuruppu* (Heart)

Mutukuṭumipperuvaluti having won many victories kept the pride and glory thereof locked up in his own heart (Puram.6:25,26). Whenever the bards came to him, the heart of the lord of Cōḷa land, blossomed in joy (Puram.337:1-4). Whenever the heroine heard about the parting of her hero, her heart was stricken with sorrow (Akam.107:1-3). The hero, whenever he saw his

mistress's body, face, dark tresses collyrium-fed eyes and arms, grew glad of heart like unto those rooted in righteousness (Nar.166:1-6).

2. *Mārpu Enṇum Puravuruppu* (Chest/Breast)

His chest covered with sandal-paste and garland, the hero's amorous dalliance by night left visible marks on the breasts of his heroine, which delighted her (Akam.100:1-4). The hero softly approaching his beloved, attained to the bliss of her breasts (Nar.297:8,9).

3. *Viṭu* (Home)

The hero embraced his son and told him to go home (Akam.66:15). The crab seizing the ears of corn from the paddy-field crawled into its damp home burrowed in the earth (Aink.27:1,2).

4. *Uḷ* (Interior)

Women wore garments made of the inner petals of the water-lily (Pati.27:3). From the inner frond of the palmyrah-leaf the *Anṇil* called (Kuri.219, 220).

5. *Iṭam* (Place)

Amidst the diverse army placements in the bivouac, the royal tent was erected in a separate place for the king's stay (Mullai.43,44).

6. *Akapporuḷ* (Love-theme)

One of the two broad thematic divisions of Caṅkam classics, the other being *Puram*. *Akam* refers to the purely personal and private mental experiences of a man and a woman, not known to or felt by others. *Akam* poems deal with the passion of love before and after the marriage of the lovers. Amorous union, Waiting for the absent lover, Sulking, Pining, and Separation are the five moods of love associated with the five *Tiṇai*'s viz., *Kuṛiñci*, *Mullai*, *Marutam*, *Neytal* and *Pālai*. Two other moods dealt with less frequently are unrequited love and abnormal passion known as *Kaikkiḷai* and *Peruntīnai*.

Akampan Mālātāṇār – Pulavar (A Poet)

A Poet who gets the first place in the list of

Caṅkam poets. Only one poem of his is extant (Nar.81). It belongs to that form of *Mullai Tiṇai* in which the hero having accomplished his purpose, addresses his charioteer. The poem speaks of a certain kind of equine pace called *Āti* and how the king cherished the charger that he bestrode.

Akamaṭal – *Uḷmaṭal* (Inner petal)

The *Anṇil* called from the inner frond of the palmyrah (Kuri.219,220). Scared by the sound of the kettle-drums of the reapers of the bright paddy in the field, the stork flew to the palmyrah-tree nearby and perched on its inner frond (Akam.40:12-16). From inside its long, sharp and serrated inner petals, the screw-pine put forth its flower (Nar.203:2,3).

Akaru – *Akil* (*Akil* tree)

The river Vaikai carried in its flood, trees like *Akil* and went towards the sea (Pari.12:5).

Akal – 1. *Caṭṭi* (Earthenware bowl or pot)

The *Veṭci* warriors ate the warm food of the colour of tiger's eyes, from out of a new bowl (Puram.269:4,5). The warrior had quick-rolling eyes resembling the crab's-eye seed placed in a bowl and whirled around (Puram.300:4).

2. *Viḷakku* (Lamp)

In the ornamental lamp, made by the Greeks in the shape of a maiden holding a lamp, oil was poured over the thick wick which was then lit (Netu.101-104). The blossoming of the red glory-lily bud, resembled a lamp with its bright red flames (Akam.235:7,8).

Akalam – 1. *Mārpu* (Chest/Breast/Bosom)

The poet Mutukaṇṇaṇ Cāttaṇār of Uraiyūr blessed the Cōḷa king Nalaṅkiḷi thus: "May thy broad chest bedecked with sandal-paste now dry, be besieged by women's arms" (Puram.29:6,7). The enemy soldiers who rose up against Neṭuñceḷiyaṇ, in careless mockery of his formidable chest, fled from the field after an ignomi-

nious defeat (Puram.78:4-8). Even as the *Neruñci* flower turns toward the sun, the bowl in the hands of the minstrel turned towards the breast of the Lord of Koṇperuñkāṇam (Puram.155:4-8). The Cēra rulers vanquished their enemy kings seven, and making an ornament out of their crowns, wore it on their chest (Pati.14:11, 16:17, 40:13). Tirumāl has Tirumakaḷ ensconced in his breast and wears a garland of fragrant basil leaves (Pati.31:7-9). Irunkō Vēṇmāṇ, of the sweet-scented chest on which the sandal paste had dried (Akam.36:18,19). The rainbow appeared in the sky like unto the many-coloured garland upon the breast of Lord Tirumāl (Akam.175:14-16). The heroine declared that her love-sickness increased if she thought of her hero's broad chest, while she was cured of the sickness if she embraced it (Kuru.150:3-5). The maid inquired if the bright, garlanded chest of the Lord of the Hills, would accept the sacrifice after the frenzied ritual dance as the heroine's heart had been possessed already by Lord Murukaṇ. Thus the maid revealed to the mother the truth about the heroine's love (Kuru.362:5-7). The heroine in boudoir, asked her lord not to hold their son to his broad breast as the child's dribble dripping from his coral mouth might wet it (Kali.79:7,8). Lord Tirumāl's broad chest adorned with gold jewels flashing like lightning, and pearl chaplets resembling a cataract, give heavenly bliss to those who worship it (Pari.13:10-13). Though well aware that her lord's chest had been in contact with his paramour, to avoid it altogether saying she will not embrace it, was beyond the heroine's power (Pari.20:91-93).

2. Parappu (Vastness)

Utiyaṇ Cēralātaṇ had a deliberation wide and vast as the all-pervasive sky (Puram. 2:2-7).

Akalarai - 1. Pācarai (Military camp)

The wardrums resounded from the military encampment (Pat. 236,237).

2. Akanrapārai (Wide rock)

On the wide rock cleansed and purified by the

rain, women heaped variegated flowers (Kuri.98).

Akalikai - Kavutaman Maṇaivi (Wife of the sage Gautama)

Visitors to Tirupparaṅkuṇṇam, looking at the various paintings there, talked among themselves in this wise: "This cat is Indra. This figure represents Akalikai. This one is Gautama, her husband; and this figure refers to Akalikai who was cursed to become a stone by her irate husband" (Pari.19:50-52).

Akalulāṅkaṇ- 1. Perunteru (Wide street)

When the wounded Peruñcēralātaṇ sat facing North, fasting unto death, the village, that had a wide street, did not celebrate any festival (Puram. 65:4,5).

2. Akanra Ūr (Big village)

In the big village the crows cawed and the barn owls screeched even during day from the salty earth where white bones lay scattered (Puram.362:16-18). The big village had huts roofed with dry grass spread over poles (Malai. 438, 439). "Our place is a big village where the herdsmen wear white flowers of the *Kura* shrub growing in the backyards" (Nar.226:1-8).

Akavar - Pāṇar (Minstrels)

The minstrels at dawn sang the praise of the king and obtained chariots and horses as gifts from him (Matu. 223, 224).

Akavalan - Pāṇaṇ (Minstrel)

Waving his fine wand the minstrel sang of the chieftain's victory in the battle and got a gift of horses (Pati. 43:26-28).

Akavaṇ Makaḷ - Teivañkaḷai Akaviṇ Pāṭum Kaṭṭuvicci (Female soothsayer)

The maid enchanted with the song of praise of the hero's hill, requested the sooth-saying woman with long grey hair resembling cowrie shells, for an encore (Kuri.23).

Akavital - Uḷḷital (Inner petals)

Disturbed by the waterfowls, the lotus flowers bent their long stalks and shed the water in their

inner petals upon the buds beneath them (Kali. 77:1-7).

Akavunar – Pāṇar (Minstrels)

Nāṇṇaṇ patronised the minstrels and their women holding small bamboo wands (Akam.97: 10-12). Vēḷiyaṇ Vēṇmāṇ Āy Eyīṇaṇ delighted in giving elephants as they desired, to the slender-wanted minstrels, while they stood at midnight at his gates and sang of the presiding deity of the hills (Akam.208:1-5). The voice of the *Kuyil* was like the sound of the flute and the full-throated song of the minstrels (Pari.15: 41-43).

Akaḷ – 1. Akaḷi (Moat)

The town had, next to its defensive forest, tall walls surrounded by a deep moat (Puram.379:18).

2. Kuḷam (Pond)

In the rainless season the dried-up deep pond was marked by many small holes (Peru.107,108).

Akaḷi – Kiṭṭaṅku (Trench/moat)

The hard ground broken by pickaxes and deepened into a trench was full of water (Puram.14: 5,6). Along with the *vāḷai* fish that seized in its jaws the flowers of the *kāñci* tree that grew aslant the moat, there were also other fishes like *āral*, *varāl* and *keṭiru* thriving in the moat (Puram.18:7-10). Within the moat the crocodile roamed about arrogantly. (Puram.37:7).

Akaḷam – 1. Yāḷiṇ Uruppākiya Pattar (Part of a yāl called Pattar)

The middle portion of the yāl called *Pattar* showed well-wrought artistry and skill (Ciru.224).

2. Nīrccāl (Water-pot)

The mountain pool full of water was like a big pot full of water (Malai.104).

Akaṇ – Uḷḷam (Heart)

Gifts that were given, not heartily but with a long face, would be liked only by those who had not made any effort to deserve them (Puram. 270:4,5). Said the lover to his heart: “Worthy is

your clamour, if you have some one, who hearkens to your suggestion and embraces it so heartily as the monkey is embraced by its young one” (Kuru.39:4-7).

Akil – Maṇamuṭaiya Maravakaikaḷil Onṛu (A kind of odoriferous tree)

Even when there were no rains, the river Kāvi carried in its flood trees like *akil* (Poru.236-238). The *akil* logs were used as floats by the women playing in the water (Ciru.116,117). Producing fire out of the sandalwood, womenfolk burnt *akil* wood and candied sugar in it, to get the benefit of the fragrant smoke arising therefrom (Notu.55,56). It was customary to worship Lord Murukaṇ by offering him fragrant smoke by burning *akil* and sandalwood (Pari.18:53,54). The *akil* smoke sent up by the *kuravas* from their watch-tower in the millet-field, ascending heavenward, dimmed the light of the moon gliding in the sky (Kali.39:7,8).

Akutai – Kurumila Maṇṇaṇ (A petty king)

Akutai gave away elephants to those who came soliciting gifts. A man of great endeavour. The news spread once that he was wounded by a golden discus. On checking the veracity of the report it was discovered to be false (Puram.233: 1-4). Akutai, wore on his fragrant breast, a garland of *Tumpai* flowers; by nature he revelled in sanguinary war; his spear was blunt as a result of the battle he fought. His city was Kūṭal, bounded by the waters of the sea (Puram. 347:3-6). When Vēḷiyaṇ Vēṇmāṇ Āy Eyīṇaṇ, fighting against Miṇṇili, died in the battle-field at Pāḷi, the womenfolk of Eyīṇaṇ, the Vēṇmakaḷir, tore off the garlands they wore, and all in tears lamented his death. On seeing their plight, Akutai wiped off the misery of the Vēṇmakaḷir, says Paraṇar (Akam. 208:5-9: 15-18).

Aṅkaṇāṭṭi – Kaṇṇoṭṭamuṭaiyaval (She who has concern for others)

The grief-stricken mother of the girl, who on the elopement of her daughter, reviled the God of

Righteousness in her grief, did so out of her concern for her daughter (Aink. 393:1-2). ('Aḷaika-ṇāṭṭi' is a variant reading).

Aṅkaṇāḷan - *Kaṇṇoṭṭamuṭaiyavan* (He who has compassion for others)

As the slanders against a compassionate man, who trod the path of virtue, vanished on scrutiny by the synod of good men, so did the spreading sallowness on the heroine's forehead disappear with the welcome advent of the hero (Kali. 144:70-73).

Aṅkāṭi - 1. *Kāṭaiviti* (Market place/shopping place) (Nāḷaṅkāṭi was the place where the goods were sold only in the day) The purchase by the people did not reduce the commodities in the market, nor did the influx of goods brought by the traders increase the stock, in the market place of Maturai; the day-market was very noisy. (Matu. 426-430). (Allaṅkāṭi was the place where goods were sold only during the night) Like the chorus or different birds chirrupping in the evening, the night-market was full of the noise made by the buyers and sellers of a variety of goods (Matu. 543,544).

2. *Kāṭai* (Shop)

The crow snatched away the fresh shrimp kept for sale in the shop (Nar. 258:7,8). At the shop by the bathing ghat, all things required for bathing were on sale (Pari. Ti. 249). In the mart, various flags were flying (Matu. 372-374).

Aṅki - 1. *Kārtikai Mīn* (The star Kārtikai/Pleides) While referring to the position of the heavenly bodies in portending rains in winter, *Aṅki* was said to be at the zenith (Pari. 11:7).

2. *Vēlvittī* (Sacrificial fire)

Abhorring the smoke given out by the sacrificial fire of the holy men, the *kuyil* in the grove left with its mate for some other place (Pat. 54:56).

Aṅkucam - *Tōṭṭi* (Elephant-goad)

One of the hands of Lord Murugaṅ wields the *aṅkus* (Muru.110).

Aṅkai - 1. *Uḷḷaṅkai* (The palm of the hand)

The petals of the lotus looked red like the palm of a hand daubed with vermilion (Ciru. 73-75). The palm of the infant was like the inner petals of the lotus (Akam. 16:1-3).

2. *Aḷakiya kai* (Beautiful hand)

Peruñcēral Irumporai gave to his soldiers the herds of cattle seized during the capture of the enemy fort; from their beautiful hands in turn, the soldiers gifted them to others (Pari.71:14,15).

Accam - *Payam* (Fear)

One of the normal duties of the members of the court of justice was to remove the fear of those who came to them seeking justice (Matu.489). On the rainy days the town-watchmen kept their vigil without any fear even at mid-night (Matu. 647-652). Fear was also one of the obstacles in the way of the execution of the writ of the king who trod the path of Righteousness (Pati. 22:1-4).

Acciram - *Paṇikkālam* (Dewy season)

In dewy season the rain-bearing cloud creates the rainbow, of Lord Indra (Pari. 18:38,39).

Accu - 1. *Accam* (Fear)

The cremation ground over-grown with prickly spurge-plants, was desolate, striking fear in the beholders (Puram. 360:14-16). The fear of the lady-love at the false oath of her hero, was the cause for her giving up her sulking (Kali. 75:20, 21). The very rapture of the demons on seeing the dazzling Mōhini form of Tirumāl became the cause of their fear later (Pari.3:33).

2. *Accumaram* (The axle tree that connects the wheels of cart, chariot, etc)

When the axle-tree is damaged, the axle that is used as its substitute is called the protecting axle (Puram.102:5).

Acā - 1. *Tuṇṇam* (Pain/affliction)

The heroine trembling like a tender shoot in the wind came to her tryst by night; after union with her lover, she was cured of the pain of

her love-sickness (Akam.162:15,16). The hero's chariot arrived in the cold dewy season relieving the affliction of the love-lorn heroine (Kuru.388:5-8).

2. *Iḷaiṇṇu* (Emaciation)

The herd of hungry deer, emaciated by starvation during drought, stopped for shelter under a thin shade in the parched land and nibbled at even the withered *maral* plant (Akam.49:11-13).

Acāa - 1. *Tunpan* (Pain)

The salt-merchant's bull was afflicted with pain as it was tightly tied to the cart with a sling-like yoke (Kuru.388:3-4).

2. *Iḷaiṇṇu* (Weariness)

Weary wayfarers stopped under the thick shade of a *ya* tree and relieved the weariness of their donkeys by unloading their packs. (Akam.343:10-13).

Acuṇam - *Icai Ariyūṇ Vilāṇku* (An animal that discerns good music)

The bees swarmed and buzzed round the ichor flowing from the head of the elephant that had killed a tiger. The *acuṇam* in the mountain-cave listened to the humming of the bees in rapt attention, taking it to be the melody of a *yāl* (Akam.88:8-12). The hand of one who tortured and killed the *Acuṇam* by first playing delectably on the *yāl* and then producing discordant sounds on the drum, out of tune and harsh and intolerable to the ears, was compared to the hero's breast that produced delight in union and pain in separation (Nar.304:8-10). Some take the *Acuṇam* to be a bird and not an animal (Avvai D.Nar.244).

Acumpu - 1. *Cēru* (Mud)

The courtyard of a house in Pāri's Parampu hill, became slushy with squeezed honey-combs (Puram.114:4-8).

2. *Nirvārṇak Kuḷi* (A perennial water-hole)

From the hills reverberated, the sound of the

cow-elephant breaking trees with which to rescue its mate which had fallen into the water-hole overgrown with luxuriant *Curapunnai* and plantain (Akam.8:8-12).

3. *Iṭaiyarātolukutal* (Continuous flowing)

"Oh Lord of the cataract flowing continuously down Paraṇkunṇam" (Pari.8:128).

Acōkam - *Maravakaikaḷil Onru* (A kind of tree)

A cool grove of *Acōka* trees flourished in Pāṇṭiya's Kūṭal city (Kali.57:12).

Añcana Uruvaṇ - *Maipōṇra Nirattaiyūṭaiya Kaṇṇan* (Lord Krishṇa whose complexion is like collyrium)

When the Dēvas and Acurās were engaged in battle, darkness spread over all the earth as the Acura hordes hid the Sun. Whereupon Kaṇṇan, he of the collyrium complexion, restored the Sun to his glory thus removing the affliction of the world (Puram.174:1-5).

Añcanam - *Mai* (Collyrium)

Collyrium-hued, the *kāyā* flower blossomed. (Mullai.93).

Añci - *Kuṇṇila Maṇṇan* (A petty king)

Añci, of the endless bounty like the life-giving rain, with his elephant corps and chariot corps, used to stay even at night in the battle-field, so that his foes never slept for fear (Kuru.91:5-8). Poets composed verses with the laudable deeds of Añci as their theme: the minstrels set them to tunes, as laid down in books on musicology and sang them sweetly (Akam.352:12-17). The warriors of Añci of the sharp-spear, lord of the Horse-hill, roared tumultuously, sounding their small drums in the battle before seizing the enemy's cattle (Akam.372:9-12). Añci gave a rare gooseberry fruit, which had the virtue of prolonging life, to Avvai, the sage poetess, and was blessed by her thus: "May thou, noble Lord, live resplendently, like the sapphire-throated one (Lord Civa)" (Puram.91:1-7). An old commentary of *Paṭirrupattu* says that Neṭumīṭal was the given

name of Añci (Pati.32:10). We learn from *Patirrupattu* that Atiyamāṇ fought at Takaṭūr with Peruñcēral Irumporai and was killed by him. We have to take it that the Neṭumiṭal Añci slain by Kaḷaṅkāykkāṇṇi Nārmuticcēral who ruled before Irumporai, is different from the Atikamāṇ defeated by Peruñcēral Irumporai of an earlier descent in the same Atiyar line. As it is said that Matti knocked down the teeth of Eḷiṇi and that the Koṅkar killed Atiyaṇ, we can consider that this Eḷiṇi is different from Atikaṇ. Actually a number of Atikamāṇs are referred to in Cankam poetry. Dr. Ma. Rācamānikkaṇār's opinion that it is wrong to consider that all the poems dealing with Atikamāṇ are about one and the same king, is worthy of consideration (Pattuppattu Araycci P. 430).

Añciyattai Makaḷ Nākaīyār – Peṇpār Pulavar

(A poetess)

The poem composed by her is numbered 352 in *Akananūru*. In this poem the heroine speaks to her maid when she called on her after her marriage. The poetess has compared the male monkey standing behind a rock, holding a jack-fruit seized by it, to a drummer standing behind a female dancer.

Añcilañciyār – Pulavar (A Poet)

The only poem composed by him finds a place in *Narriṇai* (90) The poem is cast in the form of a statement by the maid in the *Marutam Tiṇai*. The poem makes references to the washer-women dipping the washed clothes in starch water, to swing-play, and to the king's assembly of learned men.

Añcilañtaiyār – Pulavar (A Poet)

He is the author of the poems numbered 294 in *Kuruntokai* and 233 in *Narriṇai*. Both the poems are set in the theme of the maid urging the hero to marry her mistress. Sea-bathing, promenading in the grove by the seashore, dancing in circles with other women were the pastimes of womenfolk (Kuru.294). This poet consi-

ders only that person to be learned and noble, who with a heart full of love and grace follows the righteous path trodden by the wise (Nar.233:7-9.). From his name it can be inferred that he belonged to the place called Añcil, and that he was the father of Ātaṇ.

Añcevi – 1. Uṭcevi (Inner Ear)

The tintinnabulation of the bells of the hero's chariot filled the pleased inner ear of the heroine (Mullai.89).

2. Aḷakiya cevi (Comely ear)

The wild-cow's calf with comely ears, about to be seized by the foresters, ran away from its herd in fear. (Kuru.322:1-2). The beautiful ear of the elephant-calf resembled the leaf of the *ney-tal* plant (Nar.47:1-4).

Aññai – Añṇai (Mother)

The foster-mother referred endearingly to the heroine as 'mother' (Akam.15:15).

Añar – 1. Tuṇpa Naṭukkam (Tremulous agony)

Peruñkōppenṭu the Pāṇṭiya queen, about to immolate herself in fire on the death of her husband, whirled towards the cremation ground, water dripping from her long hair after her ritual bath in the courtyard watched over by the deities of the place, and her big grief-stricken eyes full of agony (Puram.247:4-7). Drinking deep from the bright bowl brimming with toddy given by the sweet-smiling women, the war-bard proudly stood relieved of his great agony (Poru.85-89). The dusk afflicted the heroine suffering the pangs of separation, like a spear piercing the breast of one already in great agony (Akam.71:9-12). The heroine and her companion suffered great agony thinking about the hero keeping his nightly tryst undaunted by the dark and craggy ways (Akam.202:13-15). The hero completing the king's commission, returned quickly to his beloved thus relieving her great agony of separation as she pined that her lord was not with her to enjoy the pretty sight of her

companions at play (Akam.254:5-11). In the quagmire that sorely agonized those who came to it by sucking them in, the stork looked for its prey of fish (Kuru.103:1-3). The maid told the hero that she had personally witnessed the exceeding distress suffered by him when courtesans seized him and drew him to themselves (Nar. 30:1,5-10). "Would not my lord who has gone abroad seeking wealth, hear the cloud flashing and reverberating as though mocking at my agony of separation which has loosened my arm-rings?" lamented the heroine (Nar.214:8-12). The unkind cloud rumbled falsely and out of season, witnessing the heroine's heart shaking in agony at the long separation from her lord (Nar.248:5-7). The heroine mournfully enquired: "Oh, eventide, have you come to torment me now, when I am in great agony at the departure of my unkind lord?" (Kali.120:13-15). The heroine was wailing for her lover, gazing at the sea; but her suffering and love-sickness vanished when her lord hastened to her side, relieving her great agony (Kali.144:66,68-73).

2. Kalakkam (Perplexity)

The hero, thinking on his beloved's perplexed looks and her sulking, questioned his heart bent on seeking wealth; "Shall we proceed further or not?" (Akam.225:14-17). As the hero notified his intention to leave, his lady became perplexed (Nar.106:4-9).

Aṭṭavāyil - Ōr āṛ (A town)

Aṭṭavāyil, with streets pitted by the passage of chariots of the wealthy, was rich in fertile fields (Akam.326:3-6).

Aṭṭil - Camaiyalarai (Kitchen)

In the town of Kāviriṇṇampattinam, people cooked food in kitchens mindful of both fame and righteousness (Pat.42,43). The kitchen was so well-provided that, even after the guests thronging at the entrance had gone in and eaten well, it had plenty of food left (Pat.261,262).

The kitchen of munificent Utiyaṇ who lived in Kuḷumūr was ever full of bustle (Akam.168:4-7)

Aṭakkam - Maṇa molī meykaḷ aṭaṅkiyiruttalākiy makkat paṇṇu (A human quality that involve: the control of thought, word and deed)

It was emphasized that students who venerated their erudite master and imbibed learning from him, should behave obediently and submissively towards him; so too, should those who were chief in virtue, behave obediently and submissively towards good people (Kali.47:3-4). Knowledge and its resultant self-control, and modesty are essential qualities of women (Kali.138:3).

Aṭaku - Ilai (Leaf)

Widows observing ceremonial austerities, bathed in cold water and took only green leaves as food (Puram.62:14). Poor people, without even having the means for salting their mess of pot-herbs, ate the green leaves raw (Puram.159:9-12). Along with diverse fruits, unripe and ripe, green leaves also were considered good food (Matu.531).

Aṭar - Takaṭu (Plate)

The bronze cymbals were made from molten alloy beaten into a plate (Malai. 4). Hollow lamps were made of plate (Akam.19:17). The flower-like adornment was made of plated gold (Pari.12:12).

Aṭāar - Vilāṅkukalai Akappaṭuttum porī (Trap for catching animals)

Kuṛavas used a trap for catching animals like pigs (Nar.119:1,2).

Aṭār - Vilāṅkukalai akappaṭuttum porī (Trap for catching animals)

The trap with big stone used by a hunter to catch tigers was likened to the chest of a man (Puram.19:5,6,18).

Aṭi - 1. Pātam (Foot)

Karikāl Peruḷattāṇ wore the hero's anklet on his goodly foot (Puram.7:2). Even foes would

bow before the feet of the king who protected the tillers of the soil and by so doing, the rest of his people (Puram.35:32,34). The elephant had broad feet and thick stout legs (Puram.72:3-4). The dancers, with weary feet, walked a long way (Puram.139:3-4). The wife of Vēḷ Evvi when she lost her husband, cleansed a small place of the size of a she-elephant's foot with cow-dung water, and placing a ball of cooked rice on blades of grass, offered it to his manes (Puram.234:2-4). Her feet enmeshed in the coils of the entrails of the soldiers slain in the fearsome battle, the wailing goblin-maiden danced about (Puram.370:23-25). The shapely feet of the queen of Āṭukōṭpāṭṭuc cēralāṭaṇ resembling the inner petals of a flower, were chafed by the tinkling anklets at her small feet (Pati.52:18-20). The bear with crooked feet (Muru.313). The pretty foot of the minstrel's wife was likened to the tongue of a panting dog tired after running (Poru.42). It is customary to see off the solicitors of gifts, walking a distance of seven steps with them (Poru.166). The leathern sandal worn to protect the feet was called *Aṭiputai Araṇam* (Peru.68,69). As the hound ran up to them, the heroine and her maid trembled, their goodly feet shaking in fear (Kuri.131-133). The mossy bank of the tank made one's feet to slip (Malai.220-222). The foster-mother spoke anxiously thus, after the heroine had left with the hero: "Are the well-formed ankleted feet of my daughter—wise beyond her tender years—strong enough to walk in the wilderness?" (Akam.17:9,10). The salt vendors had feet that sounded as they walked with their sandals on (Akam.191:4). The bud of the mahua resembled the paw of a cat (Akam.267,6). The sheaves of millet corn-stalks, were pounded by cattle with hooved feet (Akam.393:5,6). The leaves of the *aṭumpu* creeper resemble deer's feet (Kuru.243:1). The depression made by the feet of the big tusker, with water in it, resembled a patch of sugarcane (Kuru.262:7,8). Lord Tirumāl has the great earth for his roseate foot (Nar.Invo.1,7). The mother of the heroine was sorry that the

ceremonial celebration of removing from her feet the anklets of her daughter newly-married, took place in another house where she could not witness it (Nar.279:10,11). The forester hearing the shuffling movement of the feet of the elephant in the millet-field, climbed the watch-tower and shot stones at it from a sling (Kali.41:7:10). The curved fruit of the plantain tree, resembling tiger's feet, hung from every bunch (Kali.43:24,25). The son walked along the street, the silver bells resembling toad's mouth, fixed on his ankle rings, tintinnabulating as he went (Kali.86:8,9). When the lady sulked the hero fell at her feet and indicated his passion (Kali.93:55,56). Tirumāl the First One, measured the three worlds with two steps of his feet (Kali.124:1). The poet Kīran-taiyār sings thus: "Let's place our heads, at the feet of Lord Tirumāl and sing his praise" (Pari.2:72-74). "Let's worship the thousand-headed Serpent first and then adore the Lord, singing the praise of His goodly feet" the poets sang (Pari.Ti 1:79-82).

2. *Aṭiccuvaṭu* (Foot-print)

In the depressions made by the feet of the deer, the blood of the slain soldiers had gathered (Akam.144:16).

3. *Kīlppakuti* (Bottom/base)

The instrument called *cīriyāl* had curved ribs spliced together right down to its bottom (Puram.285:2,3). Those who wanted to reside at the base of the Māḷirūṅkuṇṇam whose trees are drenched with the honey shed by flowers, will not to desire dwell even in the world of Dēvas (Pari.17:5-8).

4. *Kaṭṭirkāl* (The legs of a bed-stead)

The bed-stead was fixed with stout and strong legs in the shape of garlic (Netu.121-123).

5. *Kutai* (Bottom of an arrow)

Cruel bandits killed way-farers, drawing their bows fully, with arrows whose ends were fixed to the bowstrings (Akam.161:2-4).

Aṭicil – *Arici Mutaliyavarṛl camaikkappaṭum uṇavu* (Food cooked with rice and other materials) Enchanting children would eat rice cooked with ghee, smearing it on their limbs (Puram. 188:5,6). To those who begged for food, cooked rice, along with mashed curry saute'd with spices, would be plentifully given (Puram. 250;1,2). *Toṇṭaimāṇ* *Iṇantiraiyaṇ*, his face wreathed in smiles, offering to the minstrels, meat, rice and sweet ambrosial dishes, chooked by experts, himself fed them as if they were children (Peru.472-479), Tender girls at play would offer to others, the toy-food prepared by them in their toy-houses of sand (Pari.10:104,105).

Aṭicērtal – *Vanakkañceyṭal* (Showing respect by falling at the feet)

The maid of the heroine told the hero that if he were to place his head at the roseate feet of her mistress, she might then condescend to enquire about him (Nar. 342:9,10).

Aṭitoṭṭal—1. *Cūḷuraittal* (Swearing an oath)

To convince his lady-love, a certain hero in love swore an oath, touching the feet of the opulent Lord with chest like a hillock (Lord Tirumāl) and bowing with bent head before Him (Kali.108:55,56). The maid asked the hero not to swear by the sacred mount of Lord Murukaṇ the peacock, and by the shadow of his spear, even if he were to swear in the name of holy ascetics (Pari. 8:67,68).

2. *Vāṇaṅkutaḷ* (Worship)

The maid dissuaded the hero from swearing upon the hill worthy of worship and the sacred sands of Vaikai river (Pari.8:70,71).

Aṭiputaiyaraṇam – *Ceruppu* (Sandals)

Wearing sandals and a cloak, the strangers shot their arrows (Peru. 69,70).

Aṭiyurai – 1. *Valipaṭṭuraiṭal* (To reside at the feet showing submission and adoration)

The hero said that he would ride a horse of

palmyrah fronds like a disappointed lover to show to the world his submission and adoration to his mistress (Kali. 140:10-12). Poets prayed to Tirumāl, that they should be allowed to dwell at the feet of the Lord for ever, along with their relatives (Pari. 1:65,66).

2. *Aṇṇaṇ eṇakkāṭṭum paṇimoli* (An affectionate epithet indicating a trusted servitor)

Poet Picirāntaiyār puts the male swan in its way addressing it thus; “Oh bird, if you were to gain entry into the place of King Kōpperuñ-cōḷaṇ and declare yourself in his hearing that you are the beloved follower of Āntai, he will give you goodly jewels for your mate to wear”. (Puram. 67:12-14).

Aṭiyurai Makalir– *Valipaṭṭuraiyum Peṇṭir* (Women who dwell in adoration and worship at the feet of the Lord)

The arms of the women that dwelt poised in worship and adoration of the Lord, resembled the bamboo that flourished in the hill-side (Pari. 14:5,6).

Aṭiyōr – *Makalir* (Women)

The cool Paraṅkunṇam gave to the women who resided at its foot-hills the delight of intimate union with their lovers, never leaving their chests, even like *makaṇṇil* birds that forever haunted the flowers (Pari. 8:43-46).

Aṭivali – 1. *Aṭiccuvaṭu* (Foot-print)

The water that had gathered in the foot-prints of the elephant, resembled the water stagnant in a bed of sugarcane (Kuru. 262:7,8). The drum covered on one side, resembled the foot-print of the elephant (Puram. 392:4,5).

2. *Celneri* (A path to follow)

The king followed unerringly the righteous path trodden by his elders (Matu. 192).

Aṭukkam – 1. *Pakkamalai* (Slope of a hill)

The female deer with its young ones would sleep at dusk in the slopes of the hill by the light of the three-fold sacrificial fire of the

brahmins, in which they poured their sacred oblations (Puram. 2:20-23). The male monkey having eaten of the jack-fruit it had plucked from the hill-side and delighted in the company of its mate, would seek a lofty shelter, atop the thick bamboo growing in the slope of the mountain whose height not even the labouring clouds could ken (Puram. 200:1-5). The drummer-artistes would get as tribute from their hosts, pieces of sandalwood, from the slope of the hill having many crevices and caves (Puram. 374:12-15). In the slope of the mountain where the hooting of the great owl and its mate resonated, the ripening jack-fruit in abundance, resembling the drums of the minstrels, hung down under their weight from the branches (Malai. 140-144). The male monkey having unwittingly drunk deep of the honeyed water of the mountain pool and finding it difficult to climb the sandal-wood tree covered by the peppervine, happily slumbered in a bed of fragrant flowers in the slope of the hill (Akam. 2-4-7). The slope of the hill overgrown with jack-fruit, reeked with the smell of raw flesh, as the tiger dragged along its kill, the wild pig (Akam. 8:5-7). As the mountain-fire spread to the slope the loud crackling sound of the bamboo nodes bursting in the fire, made the herds of deer flee the place in terror (Akam. 47:5-7). In the slope of the tall mountain, the lightning dazzled the eyes, almost impairing eye-sight, and the rain poured down heavily (Akam. 92:1,2). In the slope of the great mountain, studded with cool fragrant groves, the leopant attacked the forehead of the elephant and plucked its tusk, and the tiger on seeing this was all atremble (Akam. 252:2-5). In the slope of the hill with big boulders, where the heroine's elder brothers had tilled and sown the land, the millet grew and flourished like sugar-cane (Akam. 302:9,10). The female elephant, that left its calf as it ran in fear on hearing the trumpeting of the bull-elephant when the tiger sprang on it, now began to search for its young one in the hill-slope covered by shrunken bamboo, even

like women who searched for their missing children (Akam. 347:10-15). When the male monkey died, its mate, unable to bear the grief of widowhood, leaving its young one with its tribe, leaped to its death from the steep slope of a hill (Kuru. 69:1-4). The green shoots of the clumps of bamboo that tore the bee-hives in the steep hill-slope, having been eaten up by the elephant, the bamboo became short and stunted (Kuru. 179:4-7). It was customary for the heroine, (in order that her lord should come back and live with her again) to discharge her debt of sacrifice to the Goddess Korravai dwelling in the fissured mountain-slope, and to tie a holy thread on the wrists for protection (Kuru. 218:1-2). The celestial maiden wearing a chaplet of flowers made up of *kuvalai* and glory-lily danced to the sweet music of the water-falls brightening the slope of the big hill (Nar. 34:2-5). In the hill-slope whence the cataract resounded, the leopant seized as prey the bull-elephant slain by the tiger and dragged it for its food (Nar. 151:5-8). The heroine after staying with the hero in the millet-field at the foot-hills, shooing away the parrots, went up the slope of the big hill, and bathed in the falls therein (Nar. 259:2-5). The maid pleaded with her mistress: "This garment brought by the hero for you to wear, made of fresh leaves which none but he could pluck, from the hill-slope so sacred with a divine presence that even the mountain goat cannot climb thereon; can it be allowed to wither, unused?" (Nar. 359:7-9). The swift fire-brand that the forester threw at the elephant plundering the ears of millet-corn, looked like a shooting-star dislodged from the sky, brightening the hill-slope over-grown with luxuriant bamboo (Nar. 393:4-7). The pig that grazed the tender ears of the millet-corn in the mountain-tract slept on the stony slope of the hill (Aink. 261:1,2). Hearing the sweet voice of the hill-woman guarding the millet-field in the hill-slope, parrots settled down upon the ears of the corn, mistaking her voice as belonging to one of their own race (Aink. 289:1,2). The *vēṅkai* tree, on which

the cataracts sprinkled their water, as it grew in the hill-slope adjacent to opposing mountains, appeared like the Goddess Tirumakaḷ seated on the lotus flower with elephants on either side sprinkling water with flowers on Her (Kali.44:1-7). The arms of the woman dwelling at the foothill of Tirupparaṅkuṇṇam were like the bamboos growing in the slope of the lofty mountain (Pari. 14:5,6).

2. Aṭukku (Layer)

The mountain had dark high caves of layered rocks (Akam. 52:5).

Aṭukkal - 1. Aṭukkutal (Adding up)

The big number *āmpal* is arrived at after many additions. (Pari. 3:44).

2. Pakkamalai (Adjacent hill/hill-side)

As the *kuravas* quaffed the toddy made from rice (sake) they forgot their guard-duty at the millet-field in the hill-side, and the elephants seized the millet-corn (Akam. 348:8-11). The hill-women guarded the green millet-corn grown in the hill-side (Nar. 22:1). The peacocks danced in the hill-side, aware of the coming of the rains (Aink. 298:1,2).

Aṭukalam - Camaikkum kalam (Cooking vessel)

Cōḷaṇ Neṭuṅkiḷḷi, would give away even the price of the city of Vañci with his tall flag waving aloft, in order to fill up the cooking vessels of those who came to him seeking gifts (Puram. 32:1,2).

Aṭukalam - Pōrkkaḷam (Field of battle)

Talaiyālāṅkānattuc Ceruveṇṇa Neṭuṅceḷiyaṇ, performed the battle-sacrifice with the tufted heads of his enemies as the oven, streams of red blood as the boiling water for cooking, and the arm as the ladle (Puram. 26:8-11). The sound of the waves as the women leaped into the sea to indulge in water-play, was compared to the resounding noise of the drums of victory of

Kuṭṭuvaṇ in the field of battle after his foe were slain (Nar. 395:4-6).

Aṭunaṇ - Kollupavaṇ (One who slays)

The Pāṇṭiya king Ilavantikaippaḷlit tuñciyaṇ Naṇmāraṇ resembled in fame Lord Tirumāl, the slayer of vilifiers (Puram. 56:13).

Aṭuppu - Camaikkat tī mātṭumiṭam (Oven)

The women-folk of the hunter-tribe offered to the wayfarers, the rice cooked by them in the ruined fire-place, placing it on teak leave along with salted meat (Peru.99-105). Polished millet corn, resembling the bright white seeds of the *Paṇṇai* greens was cooked in spring water in a pot over a stone oven; this food prepared by the Kuṭavas of western country was given to others along with milk (Akam. 393:9-18). The performance of the battle - sacrifice by Neṭuṅceḷiyaṇ is conceived thus: "With the tufted head of the foe as the oven, over fire fed by bael-tree wood, and stirring the mess with a ladle made by fixing a stick of *vaṇṇi* into a skull, the barker female goblin cooked food with the flesh of the slain men and offered it to the Goddess of Victory" (Puram.372:5-12).

Aṭumpu - Neytal nilattuk koṭivakaikaḷuḷ onṛu

(Aṭumpu creeper)

Aṭumpu creeper grows thickly in sandy tracks in coastal areas (Pati.30:4-6, 51:6, Nar.145:1; Kali.132:6). Aṭumpu leaves are cloven like the hooves of the deer (Kuru.243:1). Playing women wore a garland made of aṭumpu flowers, interspersed with other flowers like *neytal* (Kuru.401:1-3). Women undertaking ceremonial fasting, would pluck the aṭumpu creeper for their ceremony (Nar.273:2). The pregnant tortoise would pull aside the aṭumpu creeper and laying its eggs under the cover of the plant, bury them in the sand (Akam.160:3-6).

Aṭumakaḷ - Camaippavaḷ (Cooking woman)

The cooking woman extracted rice by pounding with the pestle, an unmeasured quantity of

white paddy taken from the store (Puram.399:1,2).

Aṭai – 1. *Ilai* (Leaf)

In the hill-side the *glory-lily* emitted its fragrance along with the mountain-jasmine with luxuriant leaves (Puram.90:1,2). Widowed women would eat off the leaves, the cold rice of the previous day with the water pressed out by hand (Puram.246:6-10). In the fertile field, under the shade of the water-lily leaf, the male snail would join the young female shell-fish and sport with it (Puram.266:3-5). In the green leaf of the lotus, could be seen the mark made by the talons of the king-fisher as it snatched the carp (Ciru.181-183). The buffalo went into the pond and ate the *kuvaḷai* flower, tearing the tender leaves of the water-lily (Akam.56:2-5). The *neytal* flowers rising above the green leaf and disappearing from view whenever the back-waters overflowed, resembled the eyes of the women bathing in the pond (Kuru.9:4-6). The outer side of the water-lily leaf resembled the wings of a bat (Kuru.352:1,2). The ear of the elephant-calf resembled the green leaf of *neytal* (Nar.47:1-4). The boy appeared under the shade of the green umbrella like a beautiful lotus flower hidden under the green leaf in the water (Kali.84:10,11). The lotus-blossom rising above the leaf, resembles the foot, the hand, the eye and the mouth of Lord Tirumāl (Pari.13:50,51).

2. *Cērttal* (To join with)

The father and the brothers of the heroine, agreed among themselves and decided to join her with the lord of the *mullai* land (Kali.107:32-34).

3. *Muḷai* (Sprout)

The fish-wives prepared rice-toddy pouring the cooked porridge of unpounded rice on to a round wicker basket to dry in the sun and mixing with it the rice-sprouts resembling the white-ants' grub (Peru.275-281).

4. *Paṇikāram* (Cake)

The cake-sellers were drowsy with sleep, as they sold at midnight, wafers resembling the well-lined honey-comb and stuffed cakes called *mōtakam* (Matu.624-627).

5. *Marutanilattūr* (A town of *marutam* tract)

The town of *marutam* tract with enough water, was given away as gift to the suppliants (Puram.362:13).

6. *Taṭṭaiyāṇapaṭivam* (A flat lamina)

The layer of thick fat accretion on the eating plates of the suppliants looked like a flat lamina made of wax (Puram.103:9,10).

7. *Aṭaiṭṭu* (Blocking)

Cowherds would serve on teak leaves, portions of delicious tamarind-rice kept in the hollow bamboo tubes on the necks of the cows, to hungry travellers relieving them of the blocking in their ears owing to hunger (Akam.311:5-11).

Aṭaikaṛai – *Nirṇilai cārnta karaippakuti* (Shore or bank adjoining a stretch of water)

The young one of the crane, the egret, roamed about the shore preying on the eggs of the *āral* fish and the fry of the shrimp (Puram.342:7-10). Beside the long sandy sea-shore, there were groves (Puram.366:20,21). On the sandy shore thick with tall *marutam* trees, *kañci* flowers and flowers of the *murukku* tree lay scattered (Pati.23:18-20). The heron that had eaten its prey from the backwaters abounding with *neytal* flowers, near the big roadstead with tall *tiger-claw* trees, stayed in the branches of the *punnai* tree (Pati.30:15). As the *kaṭampa* tree near the shore of the lake put forth its wreath-like flowers the pollen thereof resembling the cochineal insects fell in showers into the water below (Ciru.68-71). Fishermen would join together and set their fishing nets while the seashore resounded with thier cries; catching many kinds of fish and after giving them away to the suppliants, they would sell the rest, and later sleep on the

sands (Akam.30:1-11). In mid-summer the banks of the river would be bright with the flowers of the *maruṭam* and mango trees growing there; the *kuyil* warbled from the grove, as the white fleecy clouds moved in the sky (Akam.97:17-23). The fisherman's daughter would catch the *varāl* fish angling for it with a bait, and cooking it over a fire of *vañci* wood, give it to her father who had quaffed toddy (Akam.216:1-4). The heron that had eaten its prey from the backwaters, repaired to the screwpine growing on the shore and slept, lulled by the lapping of the waves (Kuru.303:1-3). From the luxuriant mango grove near the shore, the male and female *kuyil* alternately warbled their song of love (Nar.118:1-4). The pearl produced by the right-whorled shell, dispelled the darkness of the seashore (Aink.193:1,2).

Aṭainetuṅkalviyār – Pulavar (A Poet)

Three poems in *Puranānūru* are his; two in *Makaṭpār kāñci turai* (344,345) and one in *Tumpai tiṇai, pāṇpāṭṭū turai* (283). The destruction caused by war has been described by him in detail. The town Aḷumpil is mentioned. The court-hall of the *kōcars* is referred to in his poem. His name is a derivative name meaning "he who has had long education".

Aṭayal – Kālukku aṭaiyākiya ceruppu (Sandal protecting the feet)

The sandals covering the divine feet of Lord Murugaṇ are made of seasoned leather soaked in water, the straps made of a hairy skin, resembling the slough of a snake divided into two. Its upper part is adorned with peacock's feather (Pari.21:2-7).

Aṅkaṇāṭṭi – Kaṅkāṇa mun iruppavaḷ (The who is before one's eyes)

The term *aṅkaṇāṭṭi* refers to the mother who blasphemes against the God of Dharma, grief-stricken and anguished at her daughter's departure from her side (Aink.393:2) (Aḷaikanāṭṭi is also a variant reading)

Aṅkaṇāḷaṇ – Kaṅkāṇa mun iruppavaṇ (He who is before one's eyes)

The heroine, calling upon her maid to ridicule her lord standing behind her like a suppliant, referred to him as *aṅkaṇāḷaṇ*. (Akam.32:21)

Aṇṭar – Iṭaiyar (Herdsmen/cowherds)

Lord Krishṇa climbed up the branch of a tree and bent it down with his legs so that the cowherdresses bathing in the river could wear the leafy twigs of the branch as their garments (Akam.59:4-6). The bulls that were tethered to the herdsmen, broke off their ropes and ran away even like the crabs scared of the crabs scuttling into their holes at the roots of the screw-pine tree (Kuru.117:1-4).

Aṇṭarmakaṇ Kuruvaḷutiyār – Pulavar (A Poet)

Four poems are attributed to him (i.e.) Puram. 346, Akam. 150, 226 and Kuru. 345. He has fancifully described the *neytal tiṇai* in Akam. 150 and Kuru. 345. In Akam. 228 he delineates the *kuriñci tiṇai*, with the cow-elephant scampering away mistaking the *vēṅkai* flowers scattered on the hill-side to be a tiger.

Aṇṭiraṇ – Kaṭaiyeḷu vaḷḷalkaḷuḷ Oruvaṇ (One of the last seven patrons)

He was also called Āy and Āy Aṇṭiraṇ. His praise has been sung by the poets, Iṭaikkaḷ nāṭṭu Nallūr Nattattanār, Umatṭūrkkilē Makaanār Parankorānār, Uṇaiyūr Ēṇiccē Muṭamōciyār, Kāviriṇṇam Paṭṭiṇattuk Kārilaṅṇanār, Kuṭṭuvaṇ Kiraṇār, Turaiyūr Ōṭailkiḷār, Paraṇar, Peruñcittiraṇār, and Mōcikkiraṇār. The wreath of *curapunṇai* flowers was particularly sported by him. The poet Muṭamōciyār on seeing his forest full of elephants, wondered in his poem if the forest also sang the praise of Aṇṭiraṇ's hill and obtained the elephants as gifts from him. Thus the poet eulogises Aṇṭiraṇ's munificence (Puram.131). To suppliants he gifted not only elephants but chariots to (Puram.241:1). The herds of elephants gathered by him to be given to suppliants, appeared

like the clouds sailing in the sky in different shapes, much to the delight of the living things on the earth (Nar.237:7-10). Mōciyār in his poem in *kaiyaṛunilai turai* says that when the drums were sounded to welcome Aṇṇiraṇ to Lord Indra's palace, it reverberated in the heavens (Puram.241). (See Āay, Āy, Āay Aṇṇiraṇ, Āy Aṇṇiraṇ.)

Aṇṇal - 1. Talaivan (Hero/Lord)

Lord with the blue-stained throat (Puram.55:4)
The hero who killed his foes in deadly battle (Puram.42:1).

2. Perumai (Renown/nobility/power)

Renowned elephant (Puram.93:13) The powerful wild bull with flower-wreath on its horns (Kuru. 363:1). The noble heart (Nar.372:7).

Aṇṇā - Uḷṇāḱku (The uvula)

The opening made on the *yāl* was like a mouth without the uvula (Poru.12).

Aṇṇkiyōy - Varuttiyaḷē (She who caused pain)

The hero embraced the nape of the heroine guarding the millet-field, addressing her thus: "Oh, you who troubles me, who art thou standing thus, fairer than celestial maidens?" (Akam.32:5-9).

Aṇṇkiyōḷ - Varuttiyaḷ (She who caused affliction)

The hero returning disappointed when he could not meet his beloved at the trysting-place told his heart that she who thus afflicted him, was as hard to attain as it was difficult to capture the king's walled fort (Akam.372:14-16). The hero told himself joyously that she who afflicted him, had moist, fragrant hands that had just offered sweet sacrificial food to the God residing in the hill, after worshipping Him with *vēṇkai* flowers; she had tearful eyes with the fragrant smell of the blown glory-lily flower (Aink.259).

Aṇṇkiyōṇ - Varuttiyavaṇ (He who caused affliction)

"He who afflicted the heroine is not the valiant God Murukaṇ; but the hero, lord of the woods where the sweet-potato grows", said the maid to the foster-mother, thus revealing the true love of the heroine. (Aink.250:3-5).

Aṇṇku - Varuttam (Trouble/affliction)

Celvakkatuṅkō Vāḷiyātaṇ had a chest that sorely troubled the women (Puram.14:16,17). The father of a maiden, refused to give her away in marriage to a king and this provoked a war. She thus became a source of trouble to her native place like a small spark of fire kindled from the wood that later consumed it altogether (Puram.349:5-7). The fragrant chest of Celvakkatuṅkō Vāḷiyātaṇ had the power to charm beautiful women who troubled those who beheld them (Pati. 68:19,20). Lord Murukaṇ will show his ancient youthful form, celestial and fragrant, to his devotees, quite concealing his awe-inspiring divinity (Muru. 289-295). The minstrel's wife had fair young breasts marked by yellow beauty-spots which agitated and troubled the eyes of the beholders (Poru. 35,36). The arms of the lord of Eyirpattinam became a source of trouble to bejewelled beautiful women (Ciru. Ve.1). Lion-like Tirumāḷavaṇ had a fearsome prowess that troubled others (Pat. 298,299). "Love is neither the trouble it causes nor the sickness" (Kuru. 136:1, 2,204:1,2). The heroine wept because of the affliction consequent on her separation from the chest of the lord of the heaven-kissing hill. (Nar. 17:5,12). The hero said that the arms of the heroine with figures drawn in sandal-paste, afflicted him sorely (Nar. 39:11). That which had been heard, and then suspected, had become now the source of affliction (Kali. 24:1,2). The heroine said to the hero, that if his false oath became a source of trouble later, then it would recoil only on them and not on others (Kali. 88:20-21). Some persons asked the heroine, "Oh girl! What is your trouble? Who is it that afflicts you thus?"

Tell us about your affliction" (Kali. 144:9-11). Lord Tirumāl will afflict His foes (Parl.1:40).

2. *Teivam* (Deity)

The tiger would not sleep in the cave of the mountain with tall peaks where the deity dwelt (Puram. 52:1,2). In the hill-side where the deity dwelt, the *kinṇara* birds would sing in a sweet tune (Peru. 493, 494). At midnight fearful celestials and fiends roamed about in human form (Matu. 6381-633). In the ancient old city, there were aggressive deities (Akam. 7:4). The maid told her mistress the heroine, that in their garden, deities manifested themselves in whatever forms they wanted, wearing the bright flowers of the hills (Akam. 158:7-9). By divination with the molucca-beans, the change in the heroine being understood to be caused by the deity, the frenzied dance (by the Velan) to cure her was undertaken (Nar.47:8-10). The forester along with his kith and kin happily offered sacrifice to the Goddess saying "The deity had manifested itself from the mountain for our benefit; let's worship the deity so that it may rain in plenty" (Nar.165:2,3). The heroine's sickness was deemed to be caused by the Goddess dwelling in the water (Aink. 28:1). The maid told the hero not to swear falsely in the name of Lord Murukaṇ. "For then, His spear along with His pitiless attendant deity will trouble you" (Pari.8:65-68).

3. *Tuṇṇam* (Trouble/distress)

Lord Murukaṇ cut down to the roots, the mango-tree that was guarding the demons who troubled the Dēvas (Pati.11:4-6). The hero having finished his work, asked his charioteer to drive fast, so that he could meet his lady-love in distress at his long absence from her (Akam. 114:8,15,16). The spreading golden spots on the breasts of the heroine, were deemed by the suffering hero, to be the seated good goddess troubling him (Aink.363:2-4).

4. *Accam* (Fear)

The earth was in distress when the hordes of

demons, ever known to frighten others, carried away the Sun and hid it (Puram. 174:1-4).

5. *Pēy* (Goblin)

The minstrel's praise of Tonṭaimāṇ Iṭantiraiyaṇ was compared to the remarks by the goblin-maid to the Goddess Kali, mother of Lord Murukaṇ (Peru. 457-461). The hero thinking of embracing the beautiful breasts of his young heroine at the witching hour of midnight haunted by goblins abroad, could not get a wink of sleep (Nar. 319:6-11).

6. *Alaku* (Beauty)

On the pretty slender arms of the heroine beauty had made its home (Akam. 295:22)

7. *Teivattaṇmai* (Divinity)

The heroine had divine chastity (Akam. 73:5).

8. *Veriyāḷal* (Dancing in frenzy on being possessed by a spirit)

Women desired to dance to the tune of the song in honour of the God Murukaṇ Lord of the montane forests, brightening the very field where those possessed used to dance (Akam. 382:5-7).

9. *Nōy* (Sickness)

Women capable of falsehood attributed the emaciation of the heroine to the sickness caused by Lord Murukaṇ (Akam. 98:6-10).

10. *Vaṭivu* (Form)

Pēkaṇ, descendant of the line of Āvi, had powerful sturdy form (Ciru. 86,87).

Aṇal - 1. *Kaḷuttu* (Neck)

The short-legged, black-necked quail, afraid of the noise made by the reapers, left for the woods nearby carrying its fledglings, white like *kaṭam* flowers, and too tender to fly (Peru. 202-205).

2. *Mīcai* (Moustache)

The warlike hillman, who with his bushy moustache looked like a fierce tiger, lived by his sword, plundering foes with his prowess (Peru. 137,138).

3. *Kaṇṇam* (Cheeks)

The heroine was sitting on her couch, thinking of her absent lord, her palm on her cheek and her tears falling upon her ear-rings (Akam. 351:11-14).

4. *Tālṭvāy* (Chin)

The female monkey, having plucked the ripened ears of the millet, would clamber up the hill with its mate; there it would squeeze the corn in its palms and filling its chaps above its wrinkled chin with the corn, slowly munch it (Nar. 22:1-5).

Aṇi - 1. *Alaku* (Beauty)

The beautiful breast with garlands decked (Puram. 59:1). Memorial-stones were erected in honour of warlike heroes; their names were inscribed on the stones which were then covered with lovely peacock feathers (Puram. 264:3). The jungle river, descending from the top of the mountain, looked like a rope of pearls adorning the beauteous breast of the Earth-maiden (Ciru. 1-3). The hero came to see the heroine with the beauteous gait of a bull coming towards a cow, new to it (Kuri. 135, 136). Women dressing themselves up for the festival at the great water-front near the sea-shore, would use the *neytal* flowers for making their leafy garments more beautiful (Akam. 70:10-12). The scarlet cochineal insects beautifully flew above the damp ground oozing water (Akam. 139:13-15). The maid admonished the heroine, sad at the hero's absence, not to take to heart her separation from her lord so much; for she would only be spoiling her goodly beauty by pining thus (Akam. 237:6-8). A certain faithless cad after feeding upon the goodly beauty of a lovely young woman of Kaḷḷūr, forswore all knowledge of her later (Akam. 256:15-18). The scarlet-coloured cochineal insects, were found beautifully interspersed with the fallen flowers of the purple *kāyā*, even like red coral amidst sapphire (Akam. 304:12-15). The river Kāviri, enamoured of the beauty of Atti bathing in its

waters, snatched him away and hid him in the sea (Akam. 376: 10, 11, 396: 13, 14). The hero encouraged his heart saying that even the harsh and cruel jungle would become sweet and desirable if he were to traverse it thinking of the beautiful breasts of his heroine (Kuru. 274:6-8). The hero beautifully adorned the heroine with a 'garment of *neytal* leaves (Nar. 96:7-8). The peacock danced wonderfully, spreading its lovely fantail (Nar. 264:3,4). The fair loveliness of the heroine was affected by the spreading golden spots caused by her love-sickness, spoiling her beautiful complexion (Nar. 304:6,7). The hill-woman had a swinging gait like a lovely peacock (Aink. 258:2). His passage across the desert-tract appeared to be short to the hero, as he went musing on his heroine decked with lovely jewels (Aink. 359:4, 5). The maid sighed thinking of the day fixed by the hero for his return to his heroine; for if he did not turn up on that day, it would destroy the beauty of the heroine (Kali. 36:23-26). Beneath the flowering *punṇai* tree the heroine lost her beauteous charm (Kali 135:9). The champak flowered in season to adorn beautifully Civa, the Lord of Tiruvātirai (the star Betelgeuse) (Kali. 150:20, 22). Tirumāl wears a well-wrought crown, and flower-like mantle, beautiful and charming like the young sun rising from the blue mountain (Pari. 13:1,2).

2. *Aṇikalan* (Ornament/jewels)

Atiyamāṇ's elephant was adorned with ornaments (Puram. 101:4,5). Malaiyaṇ had the valiancy to rush forward to battle on his perfect feet adorned with the hero's anklet, and to put an end to further warfare (Puram. 125:12-14). Women embracing their lovers, wore flowers as ornaments (Puram. 194:3). The fantailed peacock sitting on the flowering *vēṅkai* tree, looked like a young woman wearing ornaments (Aink. 294:1,2). When the hero left after his love-passage with the heroine on the bed, she removed the jewels she wore (Kali. 146:4,5). Cow-elephants

decked with suitable ornaments went in serried ranks towards the Vaikai river (Pari. 6:26). Āticēṭan, the thousand-headed serpent, carried the world on his head like an ornament (Pari. Ti:74,75).

3. *Oppanai* (Make-up/dressing-up)

Cēralāṭan stayed in his pleasure-garden at Pōntai radiantly dressed (Pati 51:9). The hero dressed in new finery, walked along the street to embrace his concubine, not caring to enter his own house (Akam. 66:7-9). The maid teased her mistress thus: "Of what avail are your eyes covered by the hands in shyness that see not the wedding make-up of the bridegroom, on whose hills the clouds do rest?" (Kali. 39:41,42).

4. *Aṇimai* (recent past)

The tigress that had whelped recently, being hungry, the fierce tiger killed the bull-elephant as food for its mate (Akam.112:4-6). In the huge mountain side the bull-elephant would guard the place where its calf slept embracing its dam, the cow-elephant, after its recent calving (Akam. 168:8). The she-buffalo that had calved recently, would not leave its young (Kuru.181:3,4).

5. *Varicai* (Rank/arrangement)

The bright-flowered cloth had strands whose arrangement could not be understood (Puram. 382:10,11). One of the martial qualities of Nalliyakkōṭan was his ability to enter into the ranks of the enemy warriors and scatter them (Ciru.21:11).

6. *Tiraṭci* (Group/gathering)

The hill was hot and blazing where the herd of suffering elephants stayed, that had gathered seeking coolth in the hot summer (Kali.20:3-5) People wearing ornaments stood in groups on the banks of the Vāikai (Pari.20:31).

7. *Āṭai* (Garment)

Nocci leaves were also used in making leafy garments (Akam. 275:16,17).

8. *Oppumai* (Comparison)

The coolth of the grace of Lord Tirumāl is like unto that of the full moon which sheds its gracious fostering light from the sky (Pari. 13:5,6).

9. *Cūṭtal* (Surrounding)

The bees hummed about the flowers in the thick copse surrounded by ponds (Kali. 36:6).

10. *Pakkarai* (Saddle)

The heroine satirically asked the hero if that which hugged his body in close embrace like a horse's saddle, was the mare he rode upon. (This was in reply to the hero's fib that he had been to buy horses, when actually he had been to his paramour) (Kali. 96:28,29).

Aṇil - *Oruvakai vilanku* (The squirrel)

The squirrel has stripes on its back resembling the ripe fruit of the silk-cotton tree with the cotton bursting at the seams (Peru.83.85). The thorns of the water-thorn plant resemble the teeth of the squirrel (Kuru. 49:1). The efflorescence of the broomstick-grass looks like the tail of the squirrel (Puram. 307:4-6).

Aṇilvarik Koṭuṅkāy - *Vellarikkāy* (Cucumber)

The seed of the curved cucumber lined like the back of the squirrel was likened to white ghee (Puram. 246:4,5).

Aṇilāṭu Munṇil - *Aṇil Viṭaiyāṭum murram* (The courtyard where the squirrels play)

When her lord was residing with her, the heroine was resplendent like a festive town; when he left her, she was desolate and lustreless, like a lonely house without any residents, where the squirrels played about without fear (Kuru. 41).

Aṇilāṭu munṇilār - *Pulavar* (A Poet)

A poet whose name is not known. He has authored only the 41st poem in *Kuruntokai*. As he has described the lustreless house with no dwellers as *aṇilāṭu munṇil*, (courtyard where squirrels played), he is known as Aṇilāṭu Munṇilār. Some consider this poet to be a woman.

Aṇai - 1. Paṭukkai (Bed)

Kāṭalpirakkōṭṭiya Ceṇkuṭṭuvaṇ rested on the soft bed of women's tresses spread out (Pati.50:18-20). Lord Tirumāl lies on the serpent-bed (Peru.373). Swan's down was strewn over a bed-spread on a round bedstead called *pāṇṭil*; pillows were placed on the bed and white sheets were spread on it (Netu. 132-135). The love-lorn heroine unable to bear the pain of separation, lay on her faultless bed of beautiful swan's-down feather, weak and insensible (Akam.289:22-14). The women of Toṇṭi played among themselves, placing on the ridge as bed, the pestle that had been used to pound the fresh beaten rice (Kuru. 238:1,3). Her son asleep at the side of his foster-mother, upon a fragrant fine bed covered by soft counterpanes, the mother closed her eyes in sleep at night (Nar. 40:5-9). He of the victorious Discus (Lord Tirumāl) is recumbent on His Serpent-bed in the ocean (Kali. 105:71,72).

2. Talaiyaṇai (Pillow)

The arms of the heroine, alone after her lord's departure, lost their brightness like pillows lacking charm (Akam. 197:2). Arms resembling the bamboo in beauty and the pillow in softness (Kali. 1:9;30:9).

3. Varappu (Ridge)

The *vāḷai* fish, unafraid of the tiller's cudgel would slip down to the foot of lynch in the field, and unable to cross the same, roll about there itself (Nar. 340:4-8).

Attakkaḷvar - Āralaikkaḷvar (Robbers who plunder wayfarers)

Robbers seized cattle from the shed, and warriors chasing the thieves fought with them to recover their cattle (Akam.7:14,15).

Attam - 1. Kāḷu (Forest/jungle)

In the forest, summer-parched, the silk-cotton flowered like the lamps in the month of *kārtikai* in small towns where the cataracts had dried up owing to the failure of the clouds

(Akam. 185:8-13). The heroine prayed that the forest might become luxuriant with rains, so that her lord and his servants travelling with him on the wild track might take shelter and rest under the fig tree, seated upon the stone kept clean by its waving aerial root (Akam.345:18-21).

2. Vāḷi (Way/track/path/road)

In the desolate jungle-track, its mate the stag having been killed by the tiger, the hind hugging its young one would go to a ruined place overgrown with the *pūḷai* plant and eat the flower of the *vāḷai* (Puram. 23:18-22). The bamboo became withered for want of water, by the side of the long path in the wild track, where the drum-like hoot of the horned owl, echoed along with the cry of the cock-eagle, calling its mate from its eyrie atop the sirissa tree (Puram. 370:6-9). The flowers of the mahua tree scattered by the wind on the track, red as coral, appeared like fat upon blood (Akam. 9:3-9). The tiger haunted the ways, untrodden by man, killing huge elephants passing along dried-up river courses near the hill (Akam. 45:1-5). In summer, in the wild track, the thirsty herd of elk would eat the gooseberry fruits (Akam. 68:7-9). The female kite, repeatedly called for its mate, on seeing the hunters of the forest with their bent bows and sounding drums (Akam. 79:12-15). In the wild track in Miḷai land, the male deer and its mate would eat the leaves of the bowstring-hemp plant growing on the highland (Akam. 133:16-18). The bull-elephant would go along the cruel wild track by the hill-side, carrying the jack fruit, looking like the players on their way to another country for a festival with their drums (Akam. 189:3-8). The leaves of the teak shaken off by the high wind, covered the sky and then after, settled down on the ground; the forked ways thus being hidden by them, travellers along the wild track lost their way (Akam. 299:5-9). Tender new shoots, fiery red, appeared on the branches of the mahua tree whose

leaves had fallen in the heat of the sun. In the wild track, abounded the mahua trees whose trunks had hollows and whose flowers had holes in them (Akam. 351:6-8). The hero did not come to his heroine crossing the shark-infested wild way, as he used to do (Kuru. 230:5,6). The fruit of the *kumil* tree in the wild track became the food for the young deer (Nar.6:7,8). The long aerial root of the fig tree in the wild path, brushed against the cow-elephant asleep under the tree, whenever the summer wind blew at dawn. (Nar. 162:9-12). In the terrible wild track, the dry fallen leaves covering the corpses of the strangers killed by highway robbers gave out such a foul stench, that even the hungry jackals that came to feed on them went back. (Nar.164:6-10). In the rain-fed mountain-side, the female deer rubbing against the *kumil* trees caused the fruits to fall down; they lay scattered on the many short paths in the wild track like golden ornaments (Nar.274:1-6). In the desert track, lived highway robbers totally bereft of love and mercy, who wounded and plundered the travellers (Kali.15:7-9).

Attan-Tantai (Father)

The heroine told her maid while refusing to see her lord. "Were my womanliness and my beauty to be affected and my life to be endangered, do not utter kind words to my lord; For is he not like unto a mother and a father to me?" (The heroine implied that their relationship is only that which subsisted between parents and children and not that between husband and wife) (Kuru.93).

Atti - 1 Ātimantiyīṇ Kaṇavan (The husband of Ātimanti)

Like an elephant untrained by its mahout learning to play in the river, Atti, indulged in water-play in the river to the sound of his anklet on his feet and the belled cymbal tied to the cincture at his waist; Karikālan who witnessed this along with his retinue, enjoyed

the spectacle (Akam. 376:7-11). The Kāviri maiden, enamoured of the beauty of Atti, as he was dancing in the water-games at Kaḷāar water-front, snatched him away for herself. To his dazed wife Ātimanti who searched for him in all directions, a woman called Maruṭi showed where Atti was (Akam. 222:5-12).

2. Kurunilamanṇan (A petty king)

The Cēra captains, Nannan, Yērrai, Atti, Kaṇkan, Kaṭṭi, and Puṇṇurāi, fought together against the Cōḷa commander Paḷaiyaṇ and felled him. At this, the irate Cōḷa king Perumpūṭ Cēṇṇi attacked Kaḷumalam in Cēra country and captured it along with its captain Kaṇaiyaṇ (Akam.44:7-14).

Attiri - Kōvērūkaḷutai (Mule)

The hero used to ride upon a tall chariot with bells, drawn by mules (Akam.350:6-9). The mule on which the hero rode, being attacked by a shark in the backwaters, its pace slackened owing to the wound on its leg. At this, the maid requested the hero to rest and then proceed (Akam.120:10-13). Those who went to bathe in the freshes of the Vaikai, rode also upon mules (Pari.10:16).

Ataṭpaḷḷi - Tōṛpaṭukkai (Bed made of skins)

The soldiers slept on beds of deerskin in the huts thatched with leaves (Matu.310,311). A bed made of sheepskins sewn together was used by the herdsmen (Malai.418,419).

Atar - 1. Vali (Way/path)

The minstrel, crossing many a way came to see Nañcil Vaḷḷuvaṇ (Puram.138:1). The servants accompanying the hero on his hunt were delayed because they missed the way (Puram 150:10,11). The band of merchants ran off their path crying in fear at the wild fire fed by the wind. So too, ran the elephant herd, afraid of the tiger (Akam.39:6-11). On every path, memorial-stones had been erected, adorned with the fantail of the peacock; the names and achievements of the warriors who died in the fight

to recover the herd of cattle seized by the enemy were carved on them (Akam. 67:8-10, 131 6-11). Men with cruel bows would kill the band of merchants on the way and plunder their goods (Akam. 167:7-9). In the hot wilderness, the man-killing elephant would wait on the way for the travellers (Akam. 325:18, 19). The forest way had bandits who killed travellers and regretted the loss of their arrows rather than the lives of their victims (Akam. 327:17-19). The forester, hiding in the narrow mountain-paths hunted the wild pig (Nar. 336:3, 4). In the forest, the old paths were disfigured, as beasts and men missing their way, made new paths over the roots of bushes (Kali. 5:3).

2. Cakkai (Husk)

The horses of the chieftain, fed on the husk of blackgram were fierce in battle (Puram. 299:2).

3. Muarimai (Appropriateness)

The hero consoled and convinced the heroine with appropriate declarations of undying love (Nar. 218:5).

Atari - Kaṭāvaṭi (Second threshing of corn)

Kiḷiṭaḷavan, after his victory in Kuṭanāṭu did thus: With Vañci city as the threshing floor, the piled-up corpses of the foemen were stamped upon by the elephants as if they were the harvested sheaves threshed out a second time by the bulls in a threshing floor (Puram. 373:24-26).

Ataritirittal - Nerkatirai kaṭāviṭṭu ulakkutal (Treading upon paddy sheaves with he-buffaloes or oxen)

Talaiyālaṅkānattuc Ceruveṇṇa Neṭuñceḷiyaṅ made the field of battle a threshing floor with the war-elephants as the oxen, driven by the sword as the palmyrah leaf-stalk, the pile of headless trunks of the men slain in battle being levelled down by the animals (Puram. 371:14-16).

Atalaikkunram - Orukunṇin peyar (Name of a hill)

This hill belonged to the chieftain who fostered solicitors of gifts like the minstrels who

played on their one headed drums. The forehead of the heroine was fragrant with the smell of the wild-jasmine woven with the water-lily blooming in a pool in this hill (Dr. U. Ve. Ca. prefers to read it as Aralaikkunram). (Kuru. 59:1-3).

Atavam - Attimaram (Fig tree)

The face of the femal monkey is red like the fruit of the fig tree (Nar. 95:3, 4).

Atal - Tōl (Skin)

The poet Vemparrūkkumarāṇār wanted that the reveller lying in the courtyard be given a skin or a mat to sleep upon (Puram. 317:2-4). The jungle-fowl and the partridge gobbled up the millet drying on the deerskin (Puram. 320:202, 2). Beds were made from flayed skin (Malai. 419). The skin of the tiger was used for making a bad (Akam. 58:4).

Atikamān - Kurunilamaṇṇaṇ (A petty king)

One of the seven munificent patrons. Peruñ-cēral Irumporai capturing Takaṭūr conquered Atikamāṇ, and with his drum and crown, conducted battle-sacrifice (Pati. Pa. 8:4-7). (See Atikaṇ, Atiyamāṇ, Atiyamāṇ Neṭumāṇāñci, Atiyar Kōmāṇ, Atiyaṇ, Añci, Eḷiṇi and Neṭumiṭal).

Atikaṇ - Kurunilamaṇṇaṇ (A petty king)

One of the seven munificent patrons. He gave the sweet ambrosial gooseberry fruit from the hill-side to Auvai. The long, shining spear and an army huge like the sea, were his (Ciru. 99-104). Atikaṇ died with his war-elephant, at the battle-field at Vākai, when he went to the help of the king, Pacumpūṇ Pāṇṭiyaṇ (Kuru. 393:3-5). To suppliants who brought fame to patrons, Atikaṇ gave gifts as they desired (Akam. 162:27, 18). (See also Atikamāṇ, Atiyamāṇ, Atiyamāṇ Neṭumāṇ-añci, Atiyarkōmāṇ, Atiyaṇ, Añci, Eḷiṇi and Neṭumiṭal).

Atiyamān - Kurunilamaṇṇaṇ (A petty king)

One of the seven munificent patrons. Even

after seeing his new-born son, Atiyamāṇ's martial fury did not abate (Puram. 100:10). Atiyamāṇ would extend the same willing hospitality to his guests, even if they repeatedly went to him for days together in large numbers. Though his bounty may be delayed, it was certain (Puram 101:1-8). (See also Atikamāṇ, Atiyaṇ, Atiyamāṇ Neṭumāṇaṇci, Atiyar Kōmāṇ, Atiyaṇ, Añci, Eḷiṇi and Neṭumiṭal)

Atiyamāṇ Neṭumāṇ Añci - Kurunila Maṇṇaṇ (A petty king)

One of the seven munificent patrons. He is referred to by the names, Atiyamāṇ (Puram. 101:5), Atikamāṇ (Pati. Pa 8:4); Atikaṇ (Ciru:103), Atiyaṇ (Akam.325:8), Atiyar Kōmāṇ Añci (Puram. 91:3,4); Neṭumāṇaṇci (Puram.92:6); Eḷiṇi (Puram. 158:9); Neṭumiṭal (Pati 32:10). Two of the names given to him, Atiyar kōmāṇ and Eḷiṇi refer to his son Pokuṭṭeḷiṇi, also (Puram.392:1,2). Auvaiyār and Aricil Kiḷār have sung about him. Reference to him may be seen in the poems of Paraṇar, Māmūlaṇār, Iṭaikkaḷinaṭṭu Nallūr Nattattanār, Peruñcittiraṇār, and Anciyattaimakal Nakaiyār. He was mighty in warfare (Puram.87:1). Lord of Maḷavas, he was invincible (Puram. 88:1-3). He had warriors fearless in battle (Puram.89:5,6). The words from the lips of Auvaiyār delighted him, even as a son's prattle delighted his father (Puram.92). As he got wounds of valour in battle, the enemies he slew attained the bliss of heaven (Puram.93:9-15). He was good to his friends and cruel to his foes (Puram.94:3;5). He sent Auvai to Toṇṭaimāṇ as his envoy (Puram.95). His weapons of war having killed his foes, lay blunted and broken in the blacksmith's smithy (Puram.95:6,9). Cherishing the Gods, performing sacrifices, and bringing the sugar-cane from the upper world, were the feats of his ancestors (Puram.99:1-4). He sported a palmyrah garland (Puram.99:5). Paraṇar has celebrated his victory over seven kings and the destruction of Kovalūr (Puram.99:6.14). The smoke rising from his burning of enemy countries

enveloped his elephants. He protected and fostered solicitors of gifts even in his lean days (Puram. 103:6-12). Though young he was an adept in the craft of politics (Puram. 104:5,6). He was capable of suppressing his powers and displaying it when required (Puram. 315:5-7). Destroying evil, his sceptred rule was righteous and impartial (Puram. 130:4). He was Lord of Horse-hill. He wore a wreath of bael leaves (Puram.158:8,9). When he delayed his gift, Auvaiyār left his place saying that food she would get, wherever she went (Puram.206:13). When he sent Peruñcittiraṇār a gift without even seeing him, the proud poet refused to accept it, declaring that he was not a professional solicitor of gifts (Puram.208). Añci's fame is fadeless (Puram.231:6). Auvaiyār sang about his great qualities like munificence, valour and kindness, in moving words after his death (Puram.235). To the war-bards he gave new garments, toddy, food cooked with meat and mashed spices and superior paddy (Puram.390:14-22). (See Atikaṇ, Atikamāṇ, Atiyamāṇ, Atiyar kōmāṇ, Atiyaṇ, Añci, Eḷiṇi and Neṭumiṭal).

Atiyarkōmāṇ - Kurunila Maṇṇaṇ (A petty king)

One of the seven munificent patrons. He gave to Auvaiyār, the rare fruit of the gooseberry from the hill (that had the virtue of conferring longevity on whosoever ate it) and she, Auvaiyār, moved by his self-less generosity blessed him to shine forever like the Blue-throated One (Lord Civa himself) (Puram.91:9-11). Atiyarkōmāṇ's son was Eḷiṇi (Puram.392:1,2). (See, Atikaṇ, Atikamāṇ, Atiyamāṇ, Atiyamāṇ Neṭumāṇaṇci, Atiyaṇ, Añci, Eḷiṇi and Neṭumiṭal).

Atiyaṇ - Kurunila Maṇṇaṇ (A petty king)

One of the seven munificent patrons. When Atiyaṇ died, who returned the land conquered by him to Aḷḷan, the sound of his big drum was heard no more (Akam. 325:8,9). (See Atikaṇ, Atikamāṇ, Atiyamāṇ, Atiyamāṇ Neṭumāṇaṇci, Atiyar kōmāṇ, Añci, Eḷiṇi and Neṭumiṭal).

Atiyaṇ Viṇṇattanār - Pulavar (A Poet)

His only poem numbered 301 in *Akanānūru* is in the form of a statement by the heroine separated from the hero, to her maid trying to cheer her up. The poet may be considered to belong to the Atiyar clan; the name may indicate that he is Viṇṇattanār, son of Atiyaṇ.

Atiral - Puṇalippū (Wild-Jasmine)

The wild elephant would at dawn seize with its trunk and eat a mouthful of the wild-jasmine creeper along with its buds clinging to the *kōṇku* tree near the pile of stones (Akam.157:5-8). The fresh flowers of the wild-jasmine creeper that had climbed the pile of stones, were used as morning offerings to the memorial-stone (Akam.299:2,3). The pointed bud of the wild-jasmine resembled the beak of the *kuyil* (Puram.269:1). The wild-jasmine flower resembled the teeth of the jungle-cat (Akam.391:1,2). Men would wear on their heads the morning blossoms of the wild-jasmine (Akam.213:4,5). Flowers of wild jasmine, trumpet-flower and *ceṇkaruṅkāli* trees would be kept in caskets, their fragrance inhaled later, on opening the boxes (Nar.337:3,4).

Antaṇar - 1. Āru aṅkaṅkaḷaiyum tuṇaiyākak koṇṭu vetattaip payilvōr (Those who study the Vedas with the help of the six auxiliary works)

The mark of the poison adorning the throat of Lord Civa was praised by the brahmins who studied the Vedas (Puram.Invo.5,6). Kāri's land unconquerable to his foes, belonged to the brahmins who maintained and cherished the sacrificial fires (Puram.122:1,3). To the brahmins saturated with vēdic scholarship, who performed holy sacrifices, kings would give fine ornaments, pouring water in their hands to confirm the gift (Puram.361:4,5). In the land of the Cōḷa king Kuḷamūṇṇattuttuñciya Kiḷḷiḷaḷavaṇ, the red lotus bloomed in the field; and the fire rose from the sacrifice performed for the good of the country by the holy brahmins enjoined with the six duties (Puram.397:19-21). Towards the holy brahmins who were enjoined with the six duties of studying teaching, sacrificing, conducting

sacrifices, giving and receiving, the ruler Pal-yāṇaic Celkeḷu Kuṭṭuvaṇ behaved deferentially using respectful words (Pari.24:6-8). Kapilar would fancifully describe that the palace of Celvak Kaṭuṅkō Vāḷiyāṭaṇ became slushy as a result of his pouring water into the right hands of the erudite vedic brahmins confirming the gifting of fine ornaments to them as they had performed famous sacrifices as laid down in the Vēdas (Pari.64:4-6). One of the faces of Lord Murukaṇ, would be watchful of the sacrifices performed by the holy brahmins who swerved not from the Vedic tradition, guarding the same from evil (Muru.95,96). Nakkirar refers to Lord Murukaṇ as the treasure of the Holy Brahmins (Muru.263). The rock-cut abode of the holy brahmins was in Maturai; there they chanted the Vēdas well, treading the vēdic paths unswerving from virtue and perfected themselves by association with saintly men who loved all life (Matu.468-474). The brahmins, their holy water-vessel suspended from a hoop and their trident staffs on their shoulders, would walk in the forest-paths, their umbrellas shading them from the hot sun (Kali.9:1-4). Lord Tirumal shone as the embodiment of the righteousness cherished by the brahmins (Pari.1:40,411). In the cold dewy month of *Mārkaḷi* on the auspicious day when the full moon was in the star *Tiruvātirai*, holy brahmins well-versed in *Ākamās*, began their celebration in honour of Lord Civa and brahmins wearing the three-fold sacred thread, held in their hands golden vessels containing offerings for worship (Pari.11:74-79). Lord Murukaṇ is pleased with the virtue of the brahmins with hearts full of love, who are twice-born and are twice-named (Pari.14:27,28).

2. Kāviyuṭai Aṇinta tuṇaviar (Ascetics wearing saffron robes)

The storks standing in the evening on the sand-dune by the sea, were likened to ascetics with their trident-staffs meditating on the ancient holy word at sunset (Kali.126:3-5).

Antaṇṇiruvār- *Viyāḷaṇṇum Vēḷiyum* (Jupiter and Venus)

The two preceptors *Viyāḷaṇ* and *Vēḷi* wrote codes for the *Dēvas* who abstained from drink, and *Acuras* who indulged in it (*Kali*. 99:1-3).

Antaṇṇ-1. *Kaṭavul* (Civan) (God Civa)

Lord Civa is described as the God with the complexion of the ruddy sky; his tooth resembles the crescent moon; the matted locks on his head sport the crescent; his garment is of tiger-skin; while his throat shines like blue-sapphire; his ancient nature, is beyond the comprehension of anyone (*Akam*.Invo.8-15). When the God who bent the bow of the *Himālayā* mountain and who keeps the *Ganges* in his matted locks, was seated in the *Kailai Mountain*, the ten-headed chief of the *Demons* (*Rāvaṇā*), attempted to lift the *Himālayas* and got himself into trouble with Lord Civa (*Kali*. 38:1 - 5).

2. *Viyāḷaṇ enṇum kōḷ* (The planet Jupiter)

Viyāḷaṇ (Jupiter), was in *Pisces* next to *Capricorn* (*Makaram*) and *Aquarius* (*Kumpam*), the two houses of *Saturn* (*Caṇi*) (*Pari*.11:7,8).

3. *Pārppaṇaṇ* (Brahmin)

Kapilar who took *Pāri*'s daughters to *Viccik-kōṇ* introduced himself as a solicitor of gifts and a brahmin (*Puram*.200:13). The cob-swan circling the newly-blossomed lotus flower in the pond was compared to a brahmin going round the sacred fire with his life-partner on their marriage day (*Kali*.69:1-7).

Antaṇṇāḷaṇ-Antaṇaṇ (Brahmin)

Mārōkkattu Nappacalaiyār in her poem in praise of *Malaiyamāṇ Tirumutikkāri* refers to *Kapilar* as the brahmin with the most impeccable learning among all the people of the world (*Puram*. 126:10,11).

Antaram-Viṇṇiṭam (Skiey space)

The peacock in the victorious flag of Lord *Murukaṇ* sent forth its cry, at which in the skiey

space, the ketiledrum sounded, the conch blew and the drum reverberated (*Muru*. 119-122).

Antaramakaḷir-Vāṇamaṇikaiyar (Celestial maidens)

The maid laughingly made fun of the hero's illicit relationship with his courtesan in these words: "As you have loved her and played with her in the river, your courtesan has attained the venerable status and beauty of a goddess adored even by celestial maidens" (*Aink*.76).

Anti-1. *Mālaippolutu* (Evening Time)

In the evening, holy brahmins would foster The sacrificial fire and pour oblations into it (*Puram*.2:22,23). As the sun crosses the sea of heaven, his rays losing their light, the evening time looks ruddy (*Puram*.376:1-3). On the seventh and final day of the celebrations in honour of the deity, people would bathe in the evening (*Matu*.427,428). Sounding their drums, guardsmen would keep watch in the evening (*Akam*. 124:13-16). Her garland of *neytal* flowers swaying, and wearing a wreath of tiger-claw flowers, the heroine stood alone in the evening in the grove by the sea, even like a sea-goddess (*Akam*.370:9-13). The red-coloured bull with white spots, was compared to the ruddy sky in the evening studded with stars (*Kali*. 103:13,14).

2. *Kālaippolutu* (Morning-time)

The minstrels with their relatives seated under the shade of the jujube tree ate the millet-rice cooked in milk and mixed with honey and rabbit meat, both in the morning and in the evening (*Puram*.34:8-14).

3. *Naṇpakal* (Noon)

The tender feet of the minstrel's wife was blistered with boils resembling the fruit of the bow-string hemp as they came into contact with hot gravel stones where she walked on the parched soil red as vermilion (*Poru*.43-46).

4. *Ūḷikkālam* (The time of destruction at the end of the world)

At the end of the world dreadful to all living

things, the God (Rudra) green-coloured on one side, would tear the chest of the God of Death bestriding the buffalo, and throw his entrails to the goblins to feed upon (Kali. 101:24-26).

5. *Malar* (A kind of flower)

The flower *Anti* blossomed like molten gold slowly cooling (Akam. 71:6).

Anti Iḷaṅkīraṇār – *Pulavar* (A poet)

His only poem is set in *pālai tiṇai* in *Akanānūru* (71). The poem has two similes: Bees that leave the flowers in the spring for the flowers in the trees, are likened to base men who desert patrons now poor, and flock to the side of the rich for favours. The ruddy sun in the evening is compared to the molten gold slowly cooling. Another noteworthy comparison in this poem is between the gradual weakening of the emaciated heroine at the separation from her lord, and the vapour slowly fading from the mirror after blowing one's breath on it.

Antip Pacuṅkaṭ Kaṭavuḷ – *Uruttiraṇ* (Rudra)

The black bull piercing with its horns the herdsmen who fought with it, he stood disembowelled with his entrails dropping out of his body. This suggests a comparison with Lord Rudra (Red by himself and dark green with Uma on one side of his androgynous form) (Kali:101:21-24).

Antuvaṇ Cāttan – *Kurunila maṇṇaṇ* (A petty king)

Cāttan, son of Antuvaṇ a Chieftain was one of the friends of Pūtappāṇṭiyaṇ of Ollaiyūr (Puram. 71:12,13).

Antuvaṇ Ceḷḷai – *Cēramaṇṇāṇ maṇṇai*

(A Cēra queen)

She was the mother of Iḷaṅcēral Irumporai, the hero of the ninth decad in *Patirruppattu*, the wife of Kuṭṭuvaṇ Irumporai, and the daughter of Maiyūr Kiḷāṇ (Pati. Pa. 9). This is according to the patrilineal line of descent. On the other hand, others who follow the matrilineal system,

would say that she was the mother of Iḷaṅcēral Irumporai, the wife of Maiyūr Kiḷāṇ and the sister of Kuṭṭuvaṇ Irumporai.

Antuvaṇ – 1. *Pulavar* (A Poet)

Also called Nallantuvaṇār. Maturai Marutaṇi-lanakaṇār in his poem in *Akanānūru* while referring to Paraṅkuṇṇam, glorifies him in the phrase “*Antuvaṇ Pāṭiya Cantukeḷu Neṭuvarai*” (Akam. 59:12). See also Nallantuvaṇār.

2. *Cēra Maṇṇaṇ* (A Cēra king)

Also referred to as Antuvaṅcēral Irumporai. He was the husband of Porayaṇ Peruntēvi and the father of Celvak Kaṭuṅkō Vāḷiyātaṇ. On the other hand, others who go by matrilinear system, would take him to be the maternal uncle of Celvak Kaṭuṅkō and the brother of Porayaṇ Peruntēvi (Pati. Pa. 7:1,2).

Antuvaṇ kīraṇ – *Valḷal* (Munificent patron)

Kīraṇ, son of Antuvaṇ. Kāvēṭṭaṇār in a poem in *peruṅkāṇcitturai* in *Puranānūru* has eulogised this patron, stating that the fame he achieved by his munificent gifts to suppliants would remain for a long time even after his death (Puram. 359:15-18).

Appunūnai – *Ampin Talaiyil iṭum kuppiyiṇ nuṇi* (The point of the cap placed on the head of an arrow)

The bud of the mahua flower is compared to the cap placed on the head of an arrow (Akam. 9:3).

Ampaṇa Aḷavai – *Marakkāl aḷavai* (A corn measure)

Celvakkaṭuṅkō vāḷiyātaṇ, out of the paddy grown in his land, would give away to suppliants food that could not be measured by an *ampaṇam* (Pati. 66:7-9).

Ampaṇam – 1. *Nīr viḷum tāmpu* (Gargoyle)

Rain-water falling upon the moonlight-terrace where the king enjoyed the moonlight, poured like a cataract through the shark-shaped gargoyle (Netu. 95-97).

2. *Marakkāl* (A corn measure)

The young ones of the tortoise, would climb on its back resembling a corn measure, and sleep there (Aink.43:1,2).

Ampar - *Cōlanāṭṭu ūr* (A town in Cōḷa land)

This town was surrounded by fertile groves and paddy-fields enriched by the waters of the Kāviri. It belonged to a patron by name Aruvantai (Puram.385:8-10). The river Aricilār ran round Ampar (Nar.141:9-10).

Amparkilāṇ Aruvantai - *Vaḷḷal* (A munificent patron)

He owned the town of Ampar with fruitful groves and fields made fertile by the river Kāviri (Puram.385:8-10). See Aruvantai.

Ampal - *Cilar aṛintu puraṅkūrum molī* (Slander)

The intimacy of the hero and the heroine was revealed to all through the slanderous remarks of scandal mongering women; now that their marriage had been celebrated, the people of the boisterous town became silent, even as the noisy chorus of the birds of the banyan tree subsided, when warlike Rāma stretched forth his hand before beginning his great war council, at the sea-front of the Paṇṭiya in Kōṭik-karai (Puram. 70:4-7, 13-17). The women-folk living in the settlements indulged in slanderous talk with harsh words (Akam. 115:2-4). The big tree of immodesty with scandal-mongering as its branch, has love as its tender shoot, its flowers being slanderous talk (Akam.273:13-17). The slanderous tongues of the town would talk ill of the heroine and the hero (Akam.232:12-13). With side-long glances of derision, their fore finger on the tip of the nose indicating surprise, slanderous women would gather in the street and talk scandalously about the heroine (Nar.149:1,2). The hero unafraid of the slanderous talk of the townfolk, came to see his lady-love not only by night, but also by day to the millet-field (Nar. 285:9-11). The heroine's town was surrounded by hills; it had a settlement whose

women indulged in slanderous talk (Aink.279:4,5). The hero came back to marry the heroine so that the paleness and sallowness of her arms owing to love-sickness, the slanderous talk of the town and their irregular meetings, may together be put an end to (Kali.38:48-50).

Ampalam - *Maṇṇam* (Hall/pavilion)

The pavilion in Tirupparaṅkuṇṇam beautifully wrought, was like unto the place where the God of Love practises his archery (Puri.18:27-29).

Ampāvāṭal - *Tāyarōṭu tainnīrāṭal* (Ritual bathing with matrons in the month of *Tai*)

In the early winter, the month of *Mārkaḷi* when the sun was in the star *Pūrāṭam* on the day when the full moon was in *Tiruvātirai* (Betelgeuse) brahmins began their celebration in honour of Ćiva. Brahmins wearing the three-fold thread, carried in golden vessels offerings for worship. Virgins prayed for rains. Elderly matrons, wise in ritual lore, demonstrated to the virgins how to perform the austerities pertaining to the bath, and they, standing close to their guides, intoning the matin songs, took their ritual baths in honour of *Tai* (Pari.11:75-36).

Ampi - *Ōṭam* (Boat)

The courtyard of a munificent patron who offered food and drink limitlessly to all who came to him became lustreless and desolate on his death like a boat in a dry river (Puram. 261:1-4). The house with the heaped-up 'paddy bought from the sale of fish, was compared to a boat (Puram.343:1,2). The son of Karumpaṇ-ūraṇ was like unto a boat that ferried all persons, great or small, to the other side of the river as an act of charity, without taking any money for it (Puram. 381:23-26). The elephant crossing the hot wilderness, weary with thirst lay motionless like a boat lying in the hot sun on a dry river-bed (Akam.29:15-18). The buffalo wallowing in the water resembled a stoutly

built boat floating in the river (Aink.98:1,2). The boat loaded with the big fishing net made of strong rope resembled the uncontrollable bull-elephant led by its driver, the mahout with his goad (Nar.74:1-4). The old boat with the broken prow, after many years of service at sea, becoming useless by the constant buffeting of the waves, was tied to the root of the *Puṇṇai* tree on the shore (Nar.315:1-6).

Ampu - Kanai (Arrow)

The vulture perching on the pile of stones covering the bodies of the travellers slain by the arrows of the cruel highway robbers, suffered from hunger (Puram.3:20-22). The shields resembled a butt because of the holes made by the enemy arrows in them (Puram.4:5,6). Arrows found their mark, thick as hail in rainy season (Puram.287:3). Fixing the thorn of the *uṭai* tree to the reed of the broomstick grass, the hunters' boys made arrows which they aimed at the jungle-rats, bending their bows made of pliant twigs (Puram.324:3-7). Kaṭalpirakkōṭṭiya ceṇ-kuṭṭuvaṇ was the lord of the heroic men whose honour forbade them to fight with any but men bearing the marks of arrows. They wore *tumpai* flowers only when they fought with such heroes (Pati.42:5-7). Hunters who guarded the land, had arrows that could hit the mark even at hailing distance (Malai.421,422). The arrow with the crescent-shaped mouth was sharpened by a file (Akam.67:5). The hero bow in one hand and a well-chosen arrow in the other, asked the heroine and her maid guarding the millet-field, the direction in which the elephant shot by him, had gone (Akam.82:10-14). Cruel-eyed high-way robbers spying a brahmin going as envoy from at a distance, and mistaking the white, folded cadjan leaf in his hand to be made of gold, slew him at once. On seeing however that the murder of the brahmin was needless, with their arrows bathed in his blood they left the place, snapping their fingers in regret (Akam.337:8-13). Lord Murukan who destroyed the demons making the battle-

field one red, has stout arrows crimson with blood (Kuru.1:1-3). The warriors killed with sharp well-forged arrows (Nar.48:7). Miṇṇili was lord of the bowmen with arrows that whistled as they sped (Nar.265:3,4). The green-eyed God (Lord Civa) destroyed at one stroke, the three great fortresses made of silver, gold and iron belonging to the three demons, by shooting a single arrow which burnt them all (Pari. 5:25-27). Lord Tirumāl has a bow with lines drawn on it and victorious arrows (Pari.15:60).

Ampuli - Nilā (The moon)

A mother rejoices when she shows the moon to her son to his great delight (Kali.80:18,19).

Ammūvaṇār - Pulavar (A Poet)

Also called Ammūvaṇ. He is the author of the second book of *Aiṅkurunūru*, in *neytal tiṇai*. He is also the author of six poems in *Akanā-nūru* (10,35,140,280,370,390), one hundred poems in *Aiṅkurunūru* (101-200), eleven poems in *Kuruntokai* (49,125,163,303,306,318,327,340,351,397,401) and ten poems in *Narṇai* (4,35,767,138,275,307,315,327,395,397) totalling in all 12, poems. He has celebrated in his poems, places like Koṟkai, Kōvalūr, Kōilveṇṇi and Māntai and the river Peṇṇai. In *Aiṅkurunūru*, in the Toṇṭi Decad, the town Toṇṭi has been celebrated. He has the honour of having authored the largest number of Caṅkam poems, next only to Kapilar. In one of his poems Akam. 390, we get a fine example of his poetic talent. A salt-vendor, a pretty young woman, demands an equal measure of paddy for the salt sold by her. The hero tells her humorously that he does not know the price of the salt in her body, indirectly asking her the price for sexual pleasure with her. (It is interesting to note that the English word 'salt' also has a secondary meaning, 'sexual desire').

Ammeyyanākanār - Pulavar (A Poet)

His given name being Nakan, to distinguish him from many others having the name Nakanār, the name Ammeyyan, perhaps his father's,

was prefixed to his given name. His only poem in *Narriṇai* (252) is set in *Pālai tṇai* as the speech of the heroine's companion. The poet has pointed out the difficulty of earning wealth, saying that it is not stay-at-homes who acquire riches but only those who go to other lands seeking wealth along paths where the cricket chirps from the tooth-brush tree. (Nar.252:1-4).

Amar - 1. *Pōr* (War/battle/fight)

Pāṇṭiyaṇ Neṭuñceliyaṇ, who won the battle of *Talaiyālaṅkāṇam* where the contending armies were so multitudinous that the earth writhed under them, had a prowess like the God of Death (Puram.23:15-17). The elephant, advancing like a ship cutting through the sea, made a wide gap in the enemy ranks; *Pāṇṭiyaṇ Neṭuñceliyaṇ* went into it spear in hand and fought and destroyed the enemy kings; seizing their war-drums, he performed battle sacrifice and acquired fame (Puram.26:1-7 11). The battle ended with none in the wide war-camps left to claim the victory, it was a fearful spectacle (Puram.62:11 - 13). The defeated enemies praised their vanquisher *Malayaṇ* saying that they would have won the battle easily had it not been for *Malayaṇ* with his strong bow (Puram.125:14-16). The fortress in time of war had a small gate fitted with many engines for defence, where even the moonlight could not enter (Puram.177:4,5). The war-camp was enclosed by a thorny fence difficult to cross (Puram.301:3,4). *Kaṭalpiṇakkōṭṭiya ceṅkuṭṭuvan*, not caring for the rarity of the booty he won in the victorious battles, would give them away to others, without keeping any for himself (Pati.44:3,4). The Five (The *Pāṇṭavās*) won the great war against the Hundred the *Kauravas* who died in the battle field, where the crimson flood carried away the carcasses of the slain elephants (Peru. 414-417). The names and achievements of the worthy warriors who had fought successfully in the battle, were carved on the memorial-stones and adorned with the fantail of the peacock (Akam. 67:8-10). When *Veḷiyaṇ Vēṇmāṇ* *Āy Eyiṇaṇ* was mortally wounded

in his sword-fight with *Miṇili* at noon in the *Pāli* battle-field, the birds (his friends) shielded him from the hot sun with their wings (Akam. 208:5-12). Lord *Civa* has won many a great battle (Kali. 1:8). Lord *Murukaṇ*, wields the great weapon, the spear, that destroyed the foes in battle (Pati.21:66).

2. *Viruppam* (Desire)

The calf of the wild-cow with fond eyes, afraid of the forester, went towards the town, away from its herd (Kuru. 322:1-3).

Amarakam - *Pōrkkaḷam* (The field of battle)

Irntūrkiḷāṇ Tōyaṇmāraṇ had the scars and cicatrices marking the many wounds that the enemy had inflicted on him, when he undertook to fight in the field of battle on behalf of his king (Puram.180:3-6).

Amarar - *Tēvar* (The Gods)

With the mountain as the bow and the serpent as the bow-string, Lord *Civa* gave victory to the Gods destroying the triple forts with a single arrow (Puram. 55:14). The ancestors of *Atiyamān Neṭumāṇaṅci* acquired glory by fostering the Gods, pouring libations in the sacrificial fire and bringing to this land the rare sugar-cane from abroad (Puram.99:1-4). The streets of *Pukār* were bright with the horses brought in ships from abroad under the protection of the Gods (Pat. 184, 185, 193). The farmers living in *Pukār*, lived a cool quiet life, fostering the Gods, performing sacrifices and pouring libations to the Gods, and taking good care of cattle (Pat.200-201). Lord *Civa's* ancient glory cannot be comprehended even by the ever-young Gods and the seers (Akam.Invo; 12-15). Lord *Civa* who destroyed the three cities with a single arrow, consumed the oblation offered in the sacrifice to the Gods (Pari. 5:25-27).

Amarar Uṭṭi - *Cantiraṇ* (The Moon)

The flow of water in the river *Vaikai* came down like the moon becoming smaller in the waning period (Pari.11:35,36).

Amarar Celvaṇ - Intiraṇ (Lord Indra)

Lord Indra, the chief of the Gods, shot his weapon the thunder-bolt at Lord Murukaṇ the very day He was born (Pari. 5:50-52).

Amalai - 1. Cōrruttiraḷ (Heap of cooked rice)

Cēramāṇ Yāṇaikaṭcēy Māntarañcēral Irumporai in his war-camp would give mounds of cooked rice to his minstrels, along with meat (Puram: 33:14,15). The tillers of Āmūr would give their visitors crab's meat, cooked with white rice which had been earlier pounded using a pestle with a metal-band (Ciru. 193-195). Lumps of cooked rice with pasty pudding made of black-gram were served to the guests continuously in marriage-houses (Akam, 86:1,2). The wives of fishermen would offer at dawn lumps of white rice with the cane-vine fruit, on leaves of water-lily to their spouses, who forgetful of their hunt, lay asleep after drinking toddy (Akam.196: 2-7).

2. Oli (Sound)

The white pods of the sirissa tree sounded like anklets with gems inside (Kuru.369:1,2).

3. Nerukkam (Denseness)

The white tender shoot of the palmyrah, together with the dense flowers of the neem was worn on his tuft by the hero (Kuru 281:2-4). The thick dense vine of the pepper plant caressed the striped back of the sleeping tiger (Nar. Tj. 1:8,9).

Amali - Paṭukkai (Bed)

The child tired after rolling its toy-chariot would suck its foster-mother's breast and sleep on its bed (Peru. 249-252). The heroine confessed to her companion that she caressed the bed taking it to be her husband, when she woke up after dreaming that her lord had returned and made love to her (Kuru. 30;1-4).

Amirtapāṇam - Kāmapāṇam (A nectarine drink)

Women after union with their husbands, consumed the nectarine love-potions compounded

by their maids and the food prepared by their cooks and were relieved of their fatigue caused by their husbands (Pari. 8:120-123).

Āmirtam - Iravāmai Aḷikkum iṇiya tēvaruṇavu (Food of the Gods conferring immortality-ambrosia/nectar)

At the very thought of Lord Tirumāl to churn the Ocean of Milk for ambrosia, the food of the Gods, its virtue became theirs. (Pari.2:69-71).

Amirtu - Iravāmai Aḷikkum iṇiya tēvaruṇavu (Food of the Gods conferring immortality-ambrosia/nectar)

The rapture of the Demons on seeing the loveliness of Mōhiṇi became the cause of their ruin; and as Lord Tirumāl gave the nectar only to the Gods, His hand that did so, lost its impartiality (Pari.3:33,34). Cooks served the ambrosial food prepared by them to the women (Pari. 8:121).

Amiḷtam - 1. Iravāmai aḷikkum iṇiya tēvaruṇavu (Food of the ambrosia/nectar)

Cultured people would not eat alone even if they get the very ambrosia of the Gods (Puram, 182:1-3). Atiyamāṇ Neṭumānañci's son Pokuṭṭeḷiṇi was a descendant of the king who brought the sugarcane sweet as nectar, from above to the Tamil land (Puram. 392:19-21). The chest of the hero was delectable like ambrosia to those who loved him (Akam. 332:12,13). The young women had pointed teeth and coral lips exuding nectar (Akam. 335:25). The maid prayed that the foster-mother might get ambrosia as food for having brought the happy news that the hero had come to marry the heroine (Kuru.83:1,2). To the mother's heart, still savouring the sweetness of the child's prattle, its well-articulated utterance would give the delight of drinking nectar (Kali. 81:13, 14).

2. Uppu (Salt)

The ambrosia of salt that had grown in the salt-pans after the sea-water had dried, was carried on the backs of donkeys for sale in the

westerly towns (Akam. 207:1-5).

Amiṭtu - 1. *Iṛavāmai aḷikkum iṇiya tēvaruṇavu* (Food of the Gods-ambrosia/nectar) House-wives would offer food saute'ed with fried spices excelling ambrosia in its sweetness, to their guests (Puram. 10:7-9). From the golden vessels, the hero quaffed the drink offered by the women, as if it were nectar (Puram. 361:16-19). The string of the yāl produced sweet music as if it showered drops of nectar (Ciru. 227). The hero, would not extend his stay where he had gone to seek wealth, leaving his lady-love at home, even if he were to attain heaven itself along with ambrosia (Akam. 1:17-19). Lord Tirumāl has on his mount, Garudaṇ (The Eagle) who brought nectar from heaven after defeating the Gods who stood guarding it, and thus relieved his mother's misery (Pari. 3:15,16).

2. Amiṭtiṇ taṇmai (Ambrosial virtue)

Atikaṇ presented to Auvai the sweet fruit of the gooseberry growing in the mountain slope, which had ambrosial virtue (of conferring longevity (Ciru. 99-103).

3. Nēr (water)

The white royal umbrella of the king touched the heavens whence the great winds blow, causing the clouds bearing water, to pour rains (Pati. 17:11-13).

4. Uppu (Salt)

The salt-merchants carrying the ambrosia of salt growing out of the sea, roasted the flesh of the elephant left over by the tiger, and cooked it in the water of the pool (Akam. 169:3-7).

Amutam - 1. *Iṛavāmai aḷikkum iṇiya tēvaruṇavu* (Food of the Gods ambrosia)

The maid said to the heroine that the neighbouring house-wife might eat ambrosia, as she conveyed first the happy news that the long absent hero was returning home (Nar.65:1-9).

2. Pāl (Milk)

Women of rich families would bathe in the tank

to purify themselves after the period of their confinement with its fleshy odour was over, so that nectarine milk may flow from their young breasts (Matu.601-603).

3. Uppu (Salt)

As the mound of salt, the ambrosia growing out of the sea, dissolved in the rain, so the heroine's heart melted as she thought of the delay in her husband's return from abroad (Nar.88:4,5).

Amutu - 1. *Iṛavāmai aḷikkum iṇiya tēvaruṇavu* (Food of the Gods)

Āticēṭan was the rope when the two parties the Gods and the Demons churned the ocean of milk for nectar with the Mēru mountain as the churning rod (Pari.Ti.1:64-68).

2. Celvam (Wealth)

Knowledgeable people told the solicitor of gifts that he could take the wealth he desired and enjoy it as ambrosia, as the patron Tāmāṇ Tōṇṛikkō had taken a liking to him because of his reputation (Puram.399:21).

3. Kaṇṭacarukkarai (Candied sugar)

Toṇṭaimāṇ Iḷantirayaṇ would give to the minstrels, cooked rice and meat with candied sugar and other eatables in silver vessels (Peru.473-749).

Amāi - Mūṅkil (Bamboo)

Kuṛavas would drink the matured toddy kept in a hollow bamboo tube and joyously dance in a circle in the vēṅkai glade (Puram. 129:1-3; Nar. 276:8-10) The heroine's arms resembled the stem between the nodes of a bamboo (Akam.18;17,18; 152:14,23). The sound produced by the west wind as it blew through the holes in the bamboo bored by the beetle, was like flute-music (Akam. 82:1,2; 225:5-8). Herdsmen would carry their food packed in hollow bamboo tubes hanging from the necks of the bull (Akam.253:15,16). Women would fill the white flower of the mahua in the hollow bamboo tubes and sell it in the streets of the hamlets situated between the hills (Akam. 331:1,7). The juice of the ripe mango, the pulpy drupe of the jackfruit and honey-comb were

mixed together and strained and kept in a bamboo tube to mature for a number of days; *kura-vas* would offer the drink to the deity of the hill and then quaff it themselves (Akam.348:2-9). The heroine reared the purslane creeper, watering it from a pot which she filled at the water-spout made of bamboo pipe (Akam.383:9-13). The heroine drove away the sparrows pecking at the ears of the millet-corn, with the harsh sounding instrument made of split bamboo from the hills (Akam.388:1-5). The hero had a strong bow made from newly-cut bamboo (Aink.373:5). The heroine's arms had the beauty of the bamboo (Kali.27:13, 14).

Amayar – Poruntār (Enemy)

Imaiyavarampaṇ Neṭuñcēralāṭaṇ was a strong man of action who harassed and destroyed his enemies (Pati.Pa.2:12,13).

Ayam – 1. Nīr. (Water)

The cataract flowed down with a roaring sound filling the pits with water (Kali.53:6).

2. Cuṇai (Pool)

Lord Civa wears the cassia flower blooming near the pool (Kali. 150:1). The mountain had a pool wherein the flow of the cataract resounded even when the rain failed (Nar. 365:6,7).

3. Kuḷam (Pond)

The cataract resounded such that the convolvulus plant growing in the pond in the grove quivered (Akam. 68;2,3).

Ayariyōr – Kūṭā olukkamuṭaiyōr (Persons with improper conduct)

Men under holy vows, who desecrate their virtue by improper conduct, cannot attain the shade of Lord Murukaṇ's holy feet (Pari. 5:75, 76).

Ayal – Pakkattiluḷavar (Neighbours)

The heroine wilted on hearing the slanderous words of her unjust neighbours (Kali.3:1).

Ayalār – Pakkattiluḷavar (Neighbours)

If the heroine did not enquire of her lord with

concern, the reason for his distress, her neighbours would talk ill of her (Kali. 59:10,11).

Ayalilāṭṭi – Pakkattuvittup peṇ (The women next door)

The concubine told the heroine, "I also live in your street; I am your neighbour; and by way of being your sister too!" She then caressed the forehead and tresses of the heroine with her jewelled fingers (Akam.386:10,14). The heroine told the maid that she wished the neighbouring woman might eat ambrosia as her food, as she conveyed the happy news that the hero, lord of the hills, was coming to marry her (Kuru. 201).

Ayalirpeṇṭir – Pakkattu viṭṭup peṇṭir (Neighbouring women)

The thoughtless intimacy of the heroine with the hero, made the slanderous, tongued women-neighbours speak ill of her, on seeing her growing sallowness (Nar. 378:6-12).

Ayalōr – Pakkattulḷōr (Neighbours)

In spite of the slanderous talk of the neighbours, the hero came by day to the millet-field to see the heroine (Nar. 285:10,11).

Ayaru – Puṇvaḷalai (Sore exuding Pus)

Pus from the sore on the head of the elephant oozed out, along with its fragrant ichor attracting bees (Puram. 22:6,7).

Ayā – Varuttam (Pain/sorrow)

The ox yoked to the salt-merchant's cart drew it painfully (Akam. 329:5-7). The sorrowing heron separated from its mate, called from its perch, as if to keep company with the love-lorn heroine (Kali. 121:15,16).

Ayāvuyirttal – Neṭṭuyirttal (Sighing)

The sighing of the elephant in rut was compared to the sizzling sound of mutton pieces when dropped in boiling ghee (Puram,261:7,8). The cold north-wind of the early winter, destroying the broad leaves of the blackgram plants, blew like the sighing of a caparisoned elephant (Nar.89:5-9).

Ayir - 1. Kaṇṭacarukkarai (Candied sugar)

The sweet-meat called 'mōtakam' was made with dhal, grated coconut and other ingredients mixed with candied sugar (Matu. 625,626). Women not wearing garlands on their tresses owing to the cold, but only a few flowers, would dry their hair in the fumes produced by burning akil-wood with candied sugar and other unguents (Netu. 53-56).

2. Nuṇmaṇal (Fine sand)

In fine sand, the kāyā flower bloomed like collyrium (Mullai. 92,93). The flowers of the piṭavam tree falling upon the fine sand in the red soil made it beautiful (Akam. 154:4,5). The swan stayed on the fine sand beside the cool spring full of water after the rains (Akam. 234:1-3). The fine sand on the seashore was used on the tresses for washing away oil (Kuru. 372:4,5) Water ran along banks covered by flowers, transfiguring the fine sand (Kali. 35:6).

Ayirppu - Aiyam (Doubt/uncertainty)

The fruit of the cassia tree lay on the rock making one doubt if it were the short stick used for beating the drum (Nar. 46:5-7) Solicitors could enter without any doubt through the tower gate of the old town of Nannan, guarded by the spears of the warriors who had conquered their foes and severed their heads in battle fierce (Malai. 488-491).

Ayiriyāru - Ōr ārū (A river)

The pregnant peahen of the woods desirous of eating the fruit of the bitter-gourd stood on the bank of Ayiriyāru, its call sounding like the winding of a horn (Akam. 177:9-11).

Ayirai - 1. Cēranāṭṭil Uḷla Malai (A mountain in Cēra country)

Kapilar blessed Celvak kaṭuṅkō vāiyātaṇ that he might live like the lofty Ayirai mountain where the cataracts sounded like drum-beat (Pati. 70:24-27).

2. Ayirai malaiyil uraiyum Korravai (The Goddess Korravai residing in Ayirai mountain)

Palyāṇaic celkeḷu kuṭṭuvaṇ worshipped the Goddess Ayirai residing in Ayirai mountain (Pati. Pa. 3:8). The Cēras worshipped the Goddess Ayirai, with balls of cooked rice mixed with the blood of the slain enemies (Pati. 88:11,12).

3. Oruvakai mīn (A kind of fish/the loach)

The swan fed on the loach in Kumari water-front. (Puram. 67:1,6). The loach swam about freely in the tank (Kuru. 178:1). The cormorant plunged into the backwaters in search of the loaches in the slime, as food for its pregnant female (Nar. 272:1-6).

Ayil - 1. Kūrmai (Sharpness)

The salt traders would adorn their pet monkeys with garlands made from chips of seasoned nuṇṇā wood well-carved with a sharp chisel (Ciru. 51-56).

2. Cūṭṭu (Hub)

The hub of the chariot with its felloes well-carved with chisels and fitted with spokes, was likened to the full moon (Ciru. 251-253).

3. Vāl (Spear)

The hot gravel, sharp as spear, pierced the feet of persons walking on it (Ciru. 7,8). The roof of the hall appeared ruined as the termites with spear-sharp heads had covered it with earth (of the ant - hill) (Akam. 167:18-20). The tall gates were strengthened with spears fixed on them (Kali. 135:3).

Ayilai - Oruvakai mīn (Loach fish)

A maiden served her father who had caught fish and brought it home, cooked rice and loach boiled in tamarind-sauce (Akam. 60:3-6).

Ayini - Unavu (Food)

White rice and fish-pieces cooked after removing their spikes, was food suitable to Nannan's palate too. (Malai:465-467). Rice obtained by pounding paddy brought by the sale of salt, was cooked as food and given to the horse of the hero (Nar.254:6,7).

Arā - Pāmpu (Snak/serpent)

The great mountain where the serpent with the rare gem resided (Pari.51:12,13). The *kāntaḥ* unfolded its blossom like an angry snake spreading its hood (Pari.20:99). The he-bear in search of food, would dig in the dark with its nails into the ant-hill where the snake resided and eat the termites therein (Nar.325:1-5).

Arakkar kōmāṇ - Arakkar talaivaṇ Irāvaṇaṇ (Rāvaṇā, the chief of the Demons)

When Lord Civa who bent the Himālaya mountains like a bow and wore the Ganges in his matted locks, was seated with Goddess Uma on Mount Kailai, the ten-headed Demon chief (Rāvaṇā) tried to lift the mountain with his gigantic arms but failed and suffered for his action (Kali.38:1-5).

Arakkaṇ - Koṭṭiyavaṇ (Irāvaṇaṇ) (Cruel demon- (Rāvaṇā))

The ornaments thrown down by Sītā when the puissant demon, the cruel Rāvaṇā, forcibly abducted her, were worn in the wrong places by the monkey-band to the great amusement of the onlookers (Puram.378:18-22).

Arakku - 1. Ceymmeluku (Lac/molten lac/shellac)

On the dune with fine sand-heaps, red like shellac, the women played games with molucca-beans (Pati.30:27,28). The soil was of the colour of molten shellac (Poru.43). The platform in the chariot covered with boards, was painted with red lac (Ciru. 256.258). The *inṅkai*'s round red bud was of the colour of molten lac (Nar.193:1). The wild fire surrounded the forest like the fire which raged round the palace made of lac, and just as Bhīma (the son of the Wind-God) caught inside the burning palace, broke out of it and saved his kindred, so too, did the leader-elephant caught in the wild fire save itself and its tribe (Kali.25:4-8).

2. Inṅuḷikam (Vermilion)

The cochineal insects, vermilion-coloured, beautified the damp ground (Akam. 139:13-16). When the heroine traversed the desert track with her

lord, her small tender feet in contact with the sharp stones grew red like the inner petals of the lotus, vermilion-tinct (Kali.13:10-13). People of Maturai, took with them vermilion water of the colour of blood, in syringes to the river Vaikai, when they went for the bathing festival (Pari.10:12).

Araṅkam - Āṭukaḷam (Arena)

After the *Paṅkuṇi* festival was over in Uraiyūr, the arena with the fireless oven bare and empty with no cooking activity, appeared dull and deserted (Akam. 137:6-12).

Araṅku - Āṭukaḷam (Arena)

Beneath the shade of the neem tree forming an arena on the ground like a square piece of stone, children would play games with gooseberries (Nar.3:2-4). The arena was covered by the flowers strewn by the dancing women and the votive offerings of flowers and water, made by the devout (Pari. 16:11-13).

Aracayāṇai - Paṭṭattuyāṇai (The State-elephant)

The spider's web woven in the *ṇemai* tree, appeared like the flag made of the fine cloth adorning the State-elephant (Akam. 111:3-5).

Aracar - Maṇṇar (King)

Kaṭalpiṇakkoṭṭiya ceṅkuṭṭuvaṇ defeated the kings from Himālayas in the North to Kumari in the south and destroyed their lands (Pati. 43:7-11). The honey-combs hung on the hill like serried ranks of the king's shields (Kuru. 392:6-8). With the death of a king who ruled with justice truth and impartiality, the wealth he had acquired as a result of his past good deeds also passed away (Kali. 130:1-5). The wise men who had guided the king to do tapas found that he had fallen from the path ordained and missed heavenly bliss: they again persuaded him to resume his askesis and made him attain to heavenly bliss (Kali. 139:33-37).

Aracavai - Aracarcapai (The king's court)

As Iḷaṅcēral irumporai loved valour and right-

eousness, his court was ever obedient to him (Pati. 85:9,10).

Araciyal – *Aracu neṛimuraik koṭṭaikaḷ* (Laws of proper governance).

Peruṅkuṇṇūr kiḷār, blessed king Iḷaṇcēral irum-porai thus: “May thou live long, victorious in war, free from disease and unswerving in political principles, such that the wide world praises thee for thy impartial administration, and the Gods of the upper air too” (Pati. 89:9-13).

Aracu – 1. *Aracar* (Kings)

A king would follow not the way shown by the eldest but the wisest among the sons of a family (Puram. 183:5-7). In the tall city where the drums resounded, the enemy-king afraid of Cēralātaṇ, did not sleep (Pati. 12:7,8). The stronghold that ruined the kings who invaded the country (Malai. 378). “May the king rule righteously” said the mother (Aink. 8:2,3). Heroic warriors facing the enemy king with all his men, would drive them away the rather by mere twanging of their bows; to have to resort to shooting their arrows to defeat them, was deemed a disgrace by them (Kali. 15:1-4). It thundered like the beat of the war-drum when the Pāṇṭiya ruler fought fiercely and killed the enemy-king (Pari. 22:3-4).

2. *Nāṭu* (Country)

The victory that a country gets is based upon its righteousness, though it may have fourfold army such as elephantry, cavalry, chariotry and infantry (Puram. 55:7-10). Neṭuñceḷiyaṇ seized the enemy country after defeating its king (Matu. 132).

3. *Aracāṭci* (Government)

The government of the three kings would appear a burden to one who had no energy and enthusiasm; to a good and energetic person it would appear easy and light (Puram. 75). Peruṅcēral Irumporai begat a son of unequalled talents who was well-versed in the arts of government to protect the citizens (Pati. 74:20,21).

Aracukaṭṭil – *Ariyaṇai* (Throne with carved lion) Peruṅcēral Irumporai coming out of his palace with his queen Peruntēvi offered everything with in it to the poet Aricilkiḷār including his throne, along with nine hundred thousand gold pieces as gift; the poet refusing to accept them, gave them back to the king and begged him to rule again (Pati. Pa. 8).

Aracuvā *Paṭṭattu yāṇai* (The State-elephant)

Heroic warriors celebrated their victory in war thus: Seated on an ivory bedstead of divine quality made out of the severed tusks of the enemy-king's State – elephant, and wearing *Tumpai* flowers, they offered sacrifice to the Goddess Korṇavai, with the blood from their chṛṣ ts (Pati. 79:12-18).

Araṇ – *Kāppu* (Protection/Defences-Safety/Stronghold/fortress)

Palyākacālaimitukuṭumip peruvaḷuti had a righteous code of conduct in war; he gave to the enemy-kings notice in advance so that cows, brahmins, sick persons, womenfolk, and persons who had no children yet, could reach their shelters, safe from his arrows (Puram. 9:1-6). Atiyamāṇ neṭumāṇaṇci overcame the many defences of the enemy protected by well-guarded walls (Puram. 92:4-6). Kings used to have forests for their defence (Puram. 257:6, 7). Palyāṇaic celkeḷu kuṭṭuvaṇ's war-drum would reverberate such that crowned kings and petty chieftains together would tremble in fear, in spite of their many strongholds and fortresses by the sea and in the forests (Pati. 30: 30,31, 44). The enemy's well-guarded strongholds and their doors were destroyed with the help of war-elephants (Pat. 229-231). Eyiṇaṇ died fighting against the mighty Miñili who had defeated large armies destroying the fortresses protected by the enemy (Akam. 181:3-7). The hero rode on his chariot with his proud army that had smashed the well-built fortress of the enemy (Aink. 474:1-4).

Araṇam – *Kāppu* (Protection/refuge)

Kalaṇkāykkāṇṇi nārmuṭicēral's army was a

refuge to the good men and a source of trouble to the foes (Pati. 31:34,35). Āṭukōṭpāṭṭuc cēralātaṇ was a refuge to those who flocked to him (Pati. 59:10). Lord Tirumāl is hailed as the protector for the fourfold activities of every one (Pari. 4:73).

Arantai – *Tuṇpam* (Misery)

As the patron became a memorial-stone on his death, the world was plunged in misery (Puram. 221:11-13).

Aram – *Arāvic cemmaippaṭuttum irumpukkaruvi* (An iron file/saw)

The palmyrah has a thick trunk resembling a drum; the sharp edge of the palmyrah-stem resembles a file (Puram. 375:4). The serrated edge of the neem leaves resembles a file (Poru. 143, 144). *Veṭci* warriors had keen eyes and crescent-shaped arrows sharpened by file (Akam. 67:5,6). The teeth of the brown-dog were strong and sharp like the keen point of a needle shaped by a file (Akam. 199:8,9).

Arampu – 1. *Kurumpu* (A small fort)

Imaiyavarampaṇ neṭuñcēralātaṇ destroyed the enemy who opposed him in arms unaware of his might. The poet Kumaṭṭūr kaṇṇaṇār, speaks of the destruction of the enemy territory along with its small fort by the great king (pati. 15:13-15).

2. *Kurumpar* (Hunters)

In the desert-tract, there would be none to save the travellers from the attack of the hunters (Akam. 179:8,9).

3 *Tuṇpam* (Misery)

As the hero stayed under the *ya* tree for a while, evening came on, making him miserable (as he thought of his beloved at home) (Akam. 287:11-13).

Aramakaḷ – *Tēvamakaḷ* (Celestial maiden)

One of the hands of Lord Murukan adorned the celestial maiden, *Dēvayānai*, with the wedding wreath (Muru. 116, 117). Celestial maidens bathed

in the cataract that brought with their waters the rare produce of the hill; whenever they plunged their hands in the stream, sweet sounds arose resembling the music of the instruments of the dancers (Malai. 294-296) “Who art thou, standing like a celestial maiden, shooting parrots away by beating the split bamboo? I will enjoy thee”, Thus saying the hero embraced the nape of the heroine (Akam. 32:6-9). The heroine was difficult to attain like a fearful celestial damsel (Akam. 162:25). In the water-front, the hero clasping the hand of the heroine, would swear in the name of the celestial maidens; if the oath was not kept, the deity would trouble those who forswore (Kuru. 53:1, 6,7). Celestial damsels, playing ball games in the high mountain, would bathe in the cool low cataract to relieve their tiredness (Kali. 40:22,23).

Aramiyam – *Nilāmurrām* (Moonlight-Terrace)

As the banners tied to the poles fluttered in the wind like sea waves, the faces of the women of rich families on the moonlight-terrace appeared and disappeared like the moon behind a cloud (Mutu. 448-452).

Aralai – 1. *Oruvakai malar* (Oleander)

During the frenzied dance by hierophants in honour of Lord Murukan the deity was adorned with wreaths of oleander (Kuru. 214:6,7).

2. *Koṭi murukku* (Knot in a string)

The well-twisted string was stretched out taut on the *yāl* without a single knot even of the size of a white-mustard seed (Malai. 21-24).

3. *Vitai* (Seed)

The ripe bread-fruit tree on the way to the land of Nannan would burst and scatter its seeds on the ground (Malai. 138, 139). The beautiful female deer that had eaten the stalk of the common-millet would gambol about with its mate in the wood covered by the seeds of the bowstring hemp tree (Nar. 121:2-4)

4. *Kurram* (fault)

The drummer grieved that his poverty could not

be relieved by his music, perfect though it be, and faultless in its beat (Puram. 381:14,15).

Aravaṇai – Pāmpuppaṭukkai (The serpent-bed)

Lord Tirumāl with his ever-victorious discus is asleep on his serpent-bed in the midst of the Ocean with its roaring waves (Kali.105:71,72).

Aravam – 1. Oli. (Sound)

The sound of the war-drums of Cēramāṇ Kuṭak-kōccēral Irumporai was likened to the reverberating thunder-clap at whose sound the snake's head was severed, the tall mountain writhed, and the hill was shattered (Puram. 211:1-1-5). The hero with intent to marry the heroine, came in his chariot along the streets of the small town in broad day-light before the very eyes of the women who were gossiping against her (Akam. 160:16-18). The people of Maturai woke up at the sound of the freshes of the Vaikai river flowing in the channel round the high walls of the city, and hastened to the river-side to bathe (Pari.20:15).

2. Āravāram (Bustle/noise)

In the courtyard of Paṇṇaṇ the noise of the people eating could be heard, the sound resembling the ehirrupping of the birds on a tree laden with fruit (Puram. 173:3,4). The maid asked the cloud if it would continue to make such fruitless noise everyday without pouring rain (Akam. 188:1,7,8). The old town was bustling with scandal at which the bangles of the heroine's arms came loose (Nar.85:2,3). The slumber of the heroine was disturbed by the noise of the *tuṇaṅkai* dance of the other hetaerae who had brought home the younger courtesans suitable to the youthfulness of the hero (Kali.10:11-14). In the hall near the hill of Murukaṇ, the musical instruments made a measured noise like that of a battle, in tune with which the clouds rumbled above (Pari.18:42-45).

3. Pāmpu (Snake)

The hero who crowned himself with glory after

retrieving the seized cattle, went up to the world of the Gods all by himself, like a snake that had cast off its slough (Puram.238:19-21).

Aravintam – Tāmarai (Lotus)

Among the flowers swept away by the Vaikai river, the lotus was also one (Pari.12:78).

Aravu – Pāmpu (Snake/serpent)

In Atiyamāṇ Netumāṇaṇci's land there were many young warriors, strong and fearless like the hissing snake, unafraid of the stick which beat it (Puram.89:5,6). The drum resounded like the thunderbolt that destroyed the snake with teeth sharp as thorn (Puram.126:18,19). The arrow was in the quiver like a snake inside its nest (Pati. 45:1,2). Pregnant women of the heroic clan were so brave that they were not scared even if a snake were to crawl over them (Peru. 134-136). The gems spat out by the serpents, carried by the waters of the cataract, would light up the dark street of the hamlet on the hillside (Akam.192:11,12). The mature bud of the *kurā* shrub resembled a serpent's tooth (Akam. 237:3). Like the young one of a small white adder harassing the mighty elephant of the forest, the young heroine with her dazzling white teeth, troubled the hero (Kuru.119). The forehead of the heroine with her hair falling on it, resembled the bright moon that had been swallowed partially by the serpent (Nar.377:6-8). The hero came with his bow marked with spots like those on a snake (Kali. 50:6,7). The young black bull charging with its horns, the successful bullfighter hanging on to the white bull, looked like the blue-complexioned Lord Tirumāl going to rescue the milk-white moon from the serpent covering it (Kali.104:35-38). Lord Tirumāl who wields the discus lies on the serpent-bed in the roaring ocean (Kali.105:71,72). The bunches of glory-lily flower bloomed like an angry snake raising its hood (Pari.28:99).

Aravuri – Pāmpin caṭṭai (The slough of a snake)

Karikār Peruvaḷattāṇ gave away to the war-

bards who came to him, clothes, fine like the slough of a snake with elaborate workmanship, with warp and woof so delicate as to be almost untraceable (Poru.82,83).

Arā - Pāmpu (Snake)

The war-drums resounding thunderously, the snakes, that is, the enemy kings, would grow frightened at the noise (Puram.369:5,6). White *katampa* flowers adorn the breast of Lord Baladēva over whose head the serpent has spread its hood, like a canopy (Pari.15:19,20).

Arāa - Pāmpu (Snake)

The snake with its precious gem and colourful spots, its forked tongue, its ear and its eye, relieved itself of its skin by sloughing it off; likewise the warbards implored Cōlaṇ Nalaṅkiḷi to give them sufficient wealth, not only to slough off their own poverty but to give also to others in distress (Puram.382:13-17).

Ari - 1. Parai (Precious stones inside ankle-ring)

Wearing thick bangles and ankle-rings enclosing gems, women played with molucca-beans on the sand-dune on the bank of the river Āṇporunai (Puram. 36:3-5) Tittaṇ had fine horses capable of galloping in the *ḷti* pace, their anklets containing precious stones tinkling as they ran (Akam. 122:18-21). The mature pods of the sirissa tree sounded like ankle rings with gems inside (Kuru. 269:1,2). The child dragged the toy-elephant made by him, the tiny anklets on his legs, set with gems, tinkling as he moved (Kali. 80:6-9). Ankle-rings containing pearls inside (Pari. 22:49).

2. Cevvari (Red streak in the eyes)

Pēkaṇ's wife, deserted by him, had red-streaked eyes and tresses not tended with oil (Puram. 147:5,6). The maid told her mistress, the heroine, that she would not countenance her elopement with the hero to a far country, her eyes admired by many because of their red streaks, shedding tears on leaving her home (Aink. 257:3,4).

3. Alaku (Beauty)

Lord Murukaṇ shines resplendent in Tirupparaṅkunṅam hill, where the swarms of beautiful bees buzz round the flowers, broad and lovely like eyes, that had blossomed in the pools (Muru.75-77). The heroine was beautiful with the lovely ear-rings dangling from her ears (Kali. 109:15).

4. Vaṇṭu (Bee)

Bees and beetles hummed in the sanded courtyards (Matu. 684,685).

5. Meṇmai (Softness)

Women of Vañci with soft hair on their forearms and adorned with jewels, would pluck flowers from the branches to deck their sand-doll and play on the bank of Porunai river (Puram.11:1-5). Foster-mothers had soft grey hair (Nar. 110:6).

6. Ūcai (Sound)

The high-sounding big drum (Puram. 378:8). The dancing maiden grew tired after her tightrope-dance to the tune of the sweet-sounding musical instruments (Kuri. 193, 194).

7. Viḷakkam (Brightness)

The water-lily is a bright flower (Akam. 176:4, 316:2).

8. Vari (Line)

The hill had fragrant wild-jasmine and elephants that drove away the bees with lines on their bodies, that buzzed around the cow-elephants (Pati.12:10-13). The flowers of the trumpet-flower tree with colourful lines, together with the wild-jasmine made the sandy place beautiful (Akam. 237:1,2).

9. Nūṇmai (Fineness)

The fine drops of tear shed by the weeping heroine wetted her arms (Akam. 373:15).

10. Pakai (Opposition)

The entrails of the fighting bulls got entangled with the bloody horns of the victorious bulls which gored them (Kali. 103:24-27).

11. *Arici* (Rice)

In the wood, goats and rams were seen interspersed like the rice of different colours, obtained from various persons by barter (Malai. 413-415).

12. *Tēral* (Toddy)

The soldier drank toddy strained in a fibrous sieve to overcome the cold and went forth to battle riding on his horse (Puram.304:2-4).

13. *Nellari* (Sheaf of paddy)

The old cow was taken to a different place and tethered, so that it may not eat the red sheaves of paddy resembling the plume fixed on a horse's head (Akam. 156:1-6).

14. *Nīr* (Water)

A woman separated from her husband wept, the tears from her fish-like eyes, coursing down her face resembling the moon (Kali.145:5,6).

15. *Nāyiru* (The sun)

Toṇṭaimāṇ Iṇtirayaṇ fed the suppliants with rice made from superior paddy resembling the sun in its colour (Peru. 473-475).

16. *Poṇ* (Gold)

Toṇṭaimāṇ Iṇtirayaṇ was so generous that even after he had given away a chariot made of gold drawn by four pedigreed horses to the minstrels, his heart was not satisfied (Peru. 448-450).

17. *Kaṇ* (Eye)

He who vanquished the fierce bull with eyes of tawny-colour, would get the hand of the heroine with eyes whose look was like that of a loving doe (Kali. 104:21-23).

18. *Niram* (Colour)

Cooked rice of white colour (Malai. 489).

19. *Venmai* (Whiteness)

The hailstone is white in colour like a cowrie shell (Akam.335:21).

Arikkural – *Viṭṭu viṭṭu olikkum ōcai* (Intermittent sound)

Its face like the small drum which sounded intermittently, the tortoise rolled about in the tank (Puram. 249:4). The water-fowl with white forehead and intermittent cries rejoiced with its flock in the fertile field (Aink. 85:1,2).

Arikkōl – *Viṭṭuviṭṭu ōcaiyaip paraiyil eḷuppum kōl* (The drum-stick which produces an intermittent sound by beating on the drum)

The sound made by the mature pod on the branch of the sirissa tree, was like the intermittent sound produced by the dancing maiden as she beat with the stick on her drum (Akam. 151:8-10).

Arikāl – *Payiriṇ arinta tāl* (The stubble in the field after harvest)

Hunter's children would wait with arrows to kill the rats that might come to eat the fallen millet amongst the stubble in the field (Puram. 322:3,4). Using strong bulls, the tillers ploughed the harvested field, making a furrow in the stubbled soil (Akam. 41:4-6).

Arici – 1. *Oruvakai uṇavupporuḷ* (Rice from paddy millet, bamboo and common millet)

The chieftain of the small town gave to guests white rice cooked with melted butter and pieces of meat (Puram. 328:7-10). The blameless string of the *yāl* was likened to the pounded rice of the millet (Poru. 16,17). Rice was made from paddy pounded with pestles; white lumps of cooked rice along with a dish of crabs was given to guests by the tillers of the place (Ciru. 190-195). Fishermen made a fragrant drink with the paste of unpounded rice cooled in wide pots, mixing with it fine sprouts of grain (Peru.274-281). People living in grass-thatched huts, would offer to their guests in the night, tamarind-porridge cooked with bamboo-rice and paddy-rice with a few beans thrown in (Malai 435-439). The maid urged the hero who came by night for his tryst with the heroine, to marry her mistress forthwith. She made him eat after the youngsters had eaten, polished millet-rice cooked with curd of goats' milk and winged white-ants, with butter melting in it (Akam. 394: 2-7).

2. *Vākai neṛṛin vitai* (The seed in the sirissa pod)
The seeds in the white pod of the sirissa tree
on the desert track, made a sound like the
precious stones inside the ankle-rings (Kuru.369.).

Aricil – *Ōr āru* (A river)

The heroine's tresses were like the fine black
sand of Aricil river which ran around the town
of Ampar in the land of the Cōla king Kiḷli-
vaḷavaṇ (Nar. 141:9-11).

Ariciḷkīlār – *Pulavar* (A poet)

He was also the minister of the Cērā king Peruñ
cēral Irumporai. He was the author of seven
poems in *Puraṇaṇūru* (146, 230, 281, 285, 300, 304,
342), the eighth decad in *Paṭirrupattu* (71-80)
and *Kuruntokai* poem 193. His poem *Pura-
ṇaṇūru* 146 is well known for his advice to
his patron Pēkaṇ. He says that the only gift he
desires is for Pēkaṇ to take back Kaṇṇaki whom
he had rejected and drive with her in his chariot
to his palace. He has sung about Atiyamāṇ
Neṭumāṇānci and Kaḷuvuḷ. Takaṭūr eṛinta
Peruñcēral Irumporai, the Cērā monarch, has
been immortalised by him in the eighth decad
of *Paṭirrupattu*; to honour the great poet, the
king and his queen came out of their palace
asking him to take everything within, as also
nine hundred thousand gold pieces along with
his throne. The poet however refused to accept
this munificent gift, and requesting he monarch
to continue to reign as the sovereign, he became
his minister instead (Pati. Pa. 8). The poets
Kapilar, Paraṇar, Peruñkuṇṇūr Kīlar, Marutaṇiḷa
nākaṇār and Auvaiyār were his contemporaries.
Considering the word Aricil in his name to
refer to his native place, it has been variously
surmised (a) that 'aricil' may be a corruption
of Ariyalūr to the north of Koḷliṭam, (b) that
the town Arsekere in Karnataka refers to Aricil
(c) that it refers to a town near Kumbakōnam
in Cōla territory.

Ariṇār – *Nel Aruppavar* (Reapers of paddy)

Bees flew away from their hives on the frond,

scared by the sound of the drum, raised by the
reapers of the white paddy (Puram, 348:1,2).

Ariṇār – *Nel Aruppavar* (Reapers of paddy)

People living in *Marutam* tract would serve
their kinsmen from the *Vanpulam* (*Kuriñci*
and *Mullai* tracts) with the *vāḷai* caught near
the sluice-gates by the reapers (Puram. 42:
12, 17, 18). Scared by the drum-beat of the
reapers of the white paddy, the he-buffalo
separated from its herd, bellowed loudly (Malai.
471-473). The stork afraid of the sound of the
drum, beaten by the reapers of paddy, would
fly to the frond on the palmyrah, its cry
resembling the sound of a horn (Akam. 40:12,14).

Arimaṇa Vāyil urattūr – *Ōrūr* (A town)

As Evvi, the chieftain of Niṭūr, who defeated
his enemy at Arimaṇavāyil Uṇattūr, gave his
warriors toddy and lumps of rice, a huge
shout of approbation arose (Akam. 266:10-15).

Arimā – *Cīṅkam* (Lion)

The lion after killing the elephant, would roam
about in the pride of its victory, its roar echo-
ing in the hillside where the *vēṅkai* trees grew
tall (Nar.112:3,4). Tirumāvaḷavaṇ was a terror to
his enemies, like a mighty lion (Pat. 298).

Arimān – *Cīṅkam* (Lion)

Iḷaṇcēral Irumporai was brave like a lion (Pati.
88:15).

Ariyal - 1. *Kaḷ* (Toddy)

The leaf of the water-lily was used to drink
toddy from (Puram.209:3,4). Those who drank
toddy, delighted in eating pieces of meat along
with their drink (Puram. 391:5,6). Kuṇavās would
offer to the deity of the mountain, toddy made
from mango, jack fruit and honey mixed together
(Akam. 348:5-9).

2. *Tēn* (Honey)

In (Pāri's) Parampu country the north wind
carried the flavour of the honey, dripping from
the bursting drupes of the ripe jack fruit (Pati.
61:1,2).

3. *Arittal* (Straining)

Matured toddy kept in wide jars, stirred with fingers and strained, was given to solicitors of gifts (Peru. 280-282).

4. *Tiraṭci* (Thickness)

The flowers of the broomstick grass flying in the air settled on the thick hair on the head of the hero (Puram. 307:5,6).

Ariyalāṭṭiyar - Kalvirkum peṇṭir (Women selling toddy)

The robber-chiefs harassing the merchant-band, would send their sons to fetch ivory to be given in exchange for toddy, at the houses of the toddy-selling women. (Akam.245:6 - 12).

Ariyar Peṇṭir - Kalvirkum peṇṭir (Women selling toddy)

Warriors would like to go to war after drinking toddy from the hands of the women selling toddy (Akam.157:1-4).

Ariyamam - Vanṭin Kūṭṭam (A swarm of bees)

A tress of hair was likened to a swarm of bees (Akam.223:2).

Aril - 1. Tūru (Bush/thicker)

Rain falling on the waste land of dense bushes intertwined with thorny creepers would not be useful (Puram. 381:9,10). Disturbing the bind-weed creeper in the field where the lotus abounded, the otter would eat the *vāḷai* fish and rest in the dense thicket of thornycane (Akam.6:16-20). The bear-cub would seize in its hand the white snake in the anthill covered by bushes (Akam. 257:19-21). Hunters, hiding in the thickets would make sounds and catch birds (Akam. 387:3-10). If the heroine were to go with her lover through the forest, the hot wind blowing through the burning dry bush would spoil her beauty (Kali. 13:20,21).

2. *Piṇakkam* (Interwinning)

A threadless necklace of gold, finely intertwined (Poru.161). Wild rice grew intertwined with the white mustard in the field (Matu. 287,288). The

male deer would, with its mate eat the tender stalk of the intertwined *aruku* grass (Kuru. 256:1-3).

3. *Nerukkam* (Closeness)

In the close warfare, Neṭuñcēralāṭaṇ cut down the enemy warriors (Pati. 12:1).

4. *Ciṇukāṭu* (Small wood)

Solicitors of gifts would go slowly along the small dense wood, overgrown with creepers as if woven by hand, so that the bamboo bent by the person ahead did not hit them. (Malai. 379-383).

Arivai - Peṇ (Woman)

Malaiyamāṇ Tirumuṭikkāri knew no arms save those of a woman of soft speech and chaste as Aruntati (Puram. 122:8-10). The maiden with a beautiful complexion, sharp teeth and red-streaked cool eyes, being responsible for the outbreak of war, became the cause for sorrow to her native town like a spark of fire in the wood resulting in a holocaust (Puram.349:4-7). The queen of Ilañcēral Irumporai was a woman of bright forehead and chaste like the star Aruntati (Pati.89:1-920). The sharp-toothed young concubine seeing the son of the hero wearing golden bangles, coming alone in the car street went near him (Akam 16:5-7). The hero adorned with flowers the tresses of the wife wearing well-chosen bangles, her eyes welling with tears showing her pain at separation (Akam:104:15-17). The hero told his heart that he would not leave the woman of the cool round arms like the bamboo, for all the wealth he might be given (Akam.199:16-21). The hero asked the bee if it knew of any flowers which smelt as sweet as the tresses of the woman (his beloved) graceful like a peafowl and with beautiful close-set teeth (Kuru. 3:3-5). Nannan killed a beautiful woman with bright forehead for the mistake of having eaten a green fruit (a mango)-carried by the river (Kuru.292:1-5). The woman with beautiful complexion, the heroine, cried in distress at the thought of the hero desirous of her, coming along the cruel pathways in the hillside (Nar.

192:5-7). The maid told the foster-mother that the beautiful woman, the heroine, would take milk only if it were offered by the lord of the cool waters, the hero. Thus the maid revealed to the foster-mother the true love of the heroine (Aink.168:3,4). The hero on the wild track cheered at the thought of the heroine; "Whenever I think of the lovely woman with the bright forehead, the scorching way becomes cool" (Aink.322:4-5). The hero asked the charioteer, to drive ahead faster and faster so that he could enjoy the beauty of the beautiful lady, his beloved with her bright forehead (Aink.483:2). The water front of Tirumarutam looked like the garment of the lovely lady called *Vaikai* (Pari. 11:28,30).

Arivaiyar - *Makaḷir* (Women)

The women of the great houses of the farmers would fill up, with measures of white paddy, the basket of the hunters in which they had brought venison and the large pots of the cowherdesses in which they had brought curds (Puram.33:1-6). Celvakkatuṅkō Vāḷiyāṭaṇ had a fragrant chest that captivated women whose beauty troubled those who looked on them (Pati.68:19,20). Drinking the love-draught prepared by the women, along with the ambrosial food prepared by the cooks, the wives got over the fatigue caused by their loving husbands (Pari.8:120-123).

Aruccippōr - *Valipaṭuvōr* (Devotees)

Devotees of Lord Murugaṇ prayed: "May our Lord, victorious in battle after killing the foes, wear a wreath of sirissa leaves" (Pari.8:108).

Aruntati - *Vaciṭṭariṇ māṇaivi* (Wife of the sage Vasiṣṭha).

The heroine was chaste like Aruntati in the exalted celestial world (Aink.442:3-5).

Aruntavattōṇ - *Ariyatavattaiyuṭaiya Civaṇ* (Lord Civa of rarest askesis/tapas)

"Lord Civa of rarest askesis, bears on his matted locks the perennial river Ganges, the support of all living things; He wears a wreath

of cassia on his head, the garland on his chest is also of cassia flowers; His mount is the Bull; His flag too is the bull-flag; His throat is adorned by the blue stain (of poison) which is adored by brahmins chanting vedas; on one side of his chest he has a woman; sometimes he hides the female form within his body. The beautiful crescent on his forehead is adored by all the eighteen celestial classes" (Puram. 1).

Aruntava Mutalvan - *Ariya Tavamutalvaṇākiya Civaṇ* (Lord Civa the first one among the Gods, of great askesis)

The hero is compared to Lord Civa, of great askesis, the exemplar of truth and righteousness (Kali. 100:7).

Arupparam - 1. *Araṇ* (Fort/stronghold)

Iḷaṇcēral Irumporai destroyed the power of his enemies by capturing their strongholds in the mountains and in the *Marutam* tract (Pati.90:22-24). Neṭuṇceḷiyan, intent on seizing the territory of his enemies, crossed the montane forests and entering their heartland, captured their many fortresses (Matu. 147-149). The heroine's affliction difficult to remove, was like the fortress, that could not be destroyed by others (Kali. 146:48).

2. *Arumai* (Hardship)

The minstrel - band walked in the high paths of the mountain, without minding the hardship thereof (Malai. 19,20).

3. *Tiṇmai* (Firmness)

The music of the yāl and the dance of the women destroyed the firmness of the mind of the men (Pari. 16:56,57).

Aruppu - *Araṇ* (Stronghold)

Warriors seizing the jungle stronghold wrought of earth, captured the cattle of their enemy (Akam. 342:4-6).

Aruppu - *Mukai* (Bud)

The rock on which the fully blossomed buds of the *vēṇkai* had fallen, resembled the back of the

striped tiger (Puram. 202:18,19). The fierce celestial dancer, wore on their tresses fillets of red buds of plants growing under water (Maru.29,30). The mature buds of the *vēṅkai* tree near the rock, blossomed, (Akam. 105:1). The mature buds of *īṅkai* resembled the seeds of *iravam* (Akam. 125:3). The breeze cut through the fragrant bough of the *kura* shrub laden with mature buds resembling the teeth of a snake (Akam.237:3,4). The sharp claw of the tigers was like the red buds of the *murukku* tree (Akam. 362:5). The mature bud of the fragrant screw-pine was like the tusk of a great bull-elephant (Nar.19:2,3). The blossomed buds of the *puṇṇai* tree shed their pollen on the wet bodies of the oysters on the sea-shore (Nar. 87:6,7). The crab has eyes resembling the black ends of the *nocci* tree (Nar. 267:1,2). Midsummer came on with the trees on the bank wearing the blossomed buds of flowers like so many jewels (Kali. 33:6,8). From every bough with blossomed buds, the *kuyils* called for their mates (Kali. 92:63,64).

Aruman - Oru Vaḷḷal (A munificent patron)

Also known as Āti Aruman. Nakkīrar has eulogised him in his poem numbered 367 in *Narṛiṇai*. The poet has stated that crows with their young ones would congregate at his house to snatch the oblation offered to the deities along with fried meat and lumps of cooked rice. The town called *Cirukuṭi* containing such houses belonged to Aruman (Nar:367:1-6). See Ātiaruman.

Aruvantai - Vaḷḷal (A Munificent patron)

Also known as Amparkilāṇ Aruvantai. The poet Kallāṭaṇār has sung his praise in the poem numbered 385 in *Puraṇāṇūru*. Ampar, his town in Cōḷa country, had paddy fields watered by the Kāviri. To suppliants who came to him hailing the wealth of his cattle, before dawn with the morning star still in the east, Aruvantai gave white clothes in place of the torn rags they wore and fed them well; such was his noble nature, says Kallāṭaṇār in his poem, and blesses him that the days of his life may be more

numerous than the drops of heaven (Puram. 385).

Aruvālar - Aruvāḷaṇṭṭar (People of Aruvāḷa land)

Kings of Aruvāḷa land would stand submissively before Karikār Peruvalattāṇ waiting to do his bidding (Pat. 275).

Aruvi - Malaiyil Ilitarum Nīrkkāl (The stream of water descending from a mountain/waterfall/cataract/cascade)

In Pāri's Parampu mountain, while the cataracts resounded from one side, on the other, sweet toddy would flow rolling stones on its path after the vessels of the minstrels had been filled up (Puram. 115:1-4). The waterfall on the lofty mountain, sounded like a drum beaten by a stick (Puram 143:9,10). Koṇperuṅkāṇam had many cool cataracts descending in many streams like a fine cloth spread from the tall mountain (Puram. 158:11-14). The hermit performing tapas would bathe in the waterfall, and tending a fire made from wood brought to him by an elephant, dry his matted locks (Puram. 251:4-7). Pāyal mountain had cataracts which sounded like a drum (Puram. 398:30). The fluttering flag on top of a tall chariot was likened to a cataract descending along a big mountain slope (Pati. 25:10,11). Paḷamutircōlai has cataracts which roar as they come down from the top of the mountain (Muru. 316,317). Even when the waterfall in the high mountain went dry, Kāviri was in spate (Peru. 235,240). The ichorous flow of the elephant, like a cascade, subsided the dust raised in the streets of Mūtūr belonging to Nalliyakkōṭaṇ of Ōymānaṭu (Ciru. 200). Toṇṭaimāṇ Ilantirayaṇ was lord of the hill with the bright waterfalls (Peru 500). The queen lost in the thought of her lord's return, heard the sweet sound of the water cascading from the joints of the roofs of her great mansion (Mullai.86-88). The hills in the desert tract were without beauty or waterfalls (Matu.306). The sound of rain-water falling from the gargoyle looking like a shark's mouth, of the moon-terrace of the palace, was like the sound of the cataract (Netu. 95,96). The white cataract descending

from the lofty hill after rains, resembled a fine white cloth (Kuri. 54,55). Cēyāru looked good to the eye with the waters flowing down to it from the waterfall in the mountain (Malai. 554-556). The waterfall descending from the peak of *Potiya* hill sounded like musical instruments (Akam. 138:7-9). The sound of the bells in the chariot was likened to the sound of a cataract rolling down the hills (Akam. 184:17,18). The clear white cataract resembled the slough of a snake (Kuru. 235:1,2). The bright waterfall in the mountain was likened to the moon rising from the sea (Kuru. 315:1,2). The waterfall was white in colour like Lord Baladēva (Nar. 32:2). The ripe pods on the leafless branches on the *vēṭpālai* tree shaken by the wind, sounded like a cataract (Nar. 107:3-6). The river Ganges is fed by the bright waterfalls descending from the peak of the Himālayās (Nar. 369:7-9). The heroine grieved even at the sight of the waterfall flowing from the mountain-grove of the hero (Aink. 251:3,4). The elephant after it killed the tiger would eat the boughs and leaves, drink the water of the white cataract and sleep lulled by the sound of the same (Kali. 42:1-3). The lovers of Paraṅkuṇṇam slept happily, the waterfall in the hill sounding like a lullaby in their ears. (Pari. 6:52,55). Lord Tirumāl wears on his chest a golden chain together with a chaplet, resembling a cascade in a hill (Pari. 13:10,13). The peaks of Tirupparaṅkuṇṇam with their roaring white cataracts looked as if they wore chaplets of pearls (Pari. 18:46).

2. *Nīr* (Water)

Women working in the perennial field, reaped paddy along with the water-lily and the *neytal* flowers (Pati. 71:1-3). On the bank of the pond, the cane-vine with thorns sharp as the serrated edge of a file, twined itself round the broad leaves of the water-lily (Akam. 96:3-5).

3. *Arratākiya Vi* (Corruption of the *Aruvi*) (Flower barren of leaves or petals)

Kapilar blessed Celvakaṭuṅkō Vāḷiyātaṇ thus: "If only righteousness is there in the world,

may thou live many aeons, with the days of your life as infinite as the number named *Āmpal* (The name is the same as that of the water-lily flower without leaves or petals). (Pari. 63 19-21).

4. *Uruvarratu* (That which is formless)

Lovers at Paraṅkuṇṇam slumbered after their love-making, the formless wind singing a lullaby to put them to sleep (Pari. 6:53-55).

Aru! - *Aṇṇi* *Mutircci* (Grace/compassion/love)

Nariverūttalaiyār, advised Karuvūrēriya Olvāl Kōpperuṇ Cēral Irumporai in these words; "Do not be like those who avoid grace and love and thereby attain to hell; but protect and guard the land like those who rear children" (Puram. 5:5-7). Paraṇar declared that it was cruel on the part of Pēkaṇ not to show grace to towards his wife (Param. 144:1). Spear in hand, his heart full of love for his beloved, the hero came to see her along the narrow fearful path (Akam. 72:17-19). The ungracious north wind, cold and forbidding, joining forces with gloomy dusk, would afflict separated lovers (Akam. 235 14-16). The heroine told the maid who informed her about the hero's departure, that those who left like that just for the sake of earning wealth, not caring for love and grace, were not sensible persons (Kuru. 20.). The hero motivated by a desire for wealth as well as compassion for others, left the heroine (Nar. 196: 8-10). The maid wondered how the hero managed to reach their place in that pitch-dark night, driven by the love in his heart for his beloved (Aink. 362:4,5). The desert-tract was a place without love or mercy where the furious bandits would plunder the wayfarers and hurt them (Kali. 15:9,7). When the heroine, bathing in the river was about to be washed away, the loving and compassionate hero jumped in and hugging her bosom brought her safely ashore (Kali. 36: 1-4). The hero told the maid that he would like to be bestowed with the grace of love by the heroine (Kali 61:16 - 17). The heroine was relieved

of her affliction caused by separation, when the hero with his handsome chest, graciously made love to her (Kali. 143:42,43). Lord Tirumāl, of the complexion of *Kāyā* flower, with divine grace as the umbrella, righteousness as the sceptre, would protect and sustain the three worlds, all by Himself (Pari. 3:74-76). Poet Kaṭuvaniḷa veyiṇaṇār declared that what he implored of Lord Murukaṇ was not gold or wealth or sensual enjoyment, but only grace, love and righteousness (Pari. 5:78-80).

Arai - *Aṭimaram* (Trunk/stem of a tree)

The trunk of the palmyrah tree looked like a drum (Puram. 85:7,375:4). The neem tree with black branches had a trunk like a drum (Pati. Pa. 5:13, 14). The teak had spots on its trunk, (Akam. 107:10). The screw-pine had a head like the unkempt hair of a ghoul and a stem with a rough bark (Akam.130:5). The palmyrah trees appeared shorter as their trunks were buried in the sand-hills piled up by the west wind at the sea shore (Kuru. 248:3-6). The *iravam* with thorny stem (Nar. 105:1, Aink. 320:1). The red trunk of the tooth-brush tree with its bark peeled off by the cow-elephant, resembled the wounded leg of an elephant that had fought with a tiger (Nar. 279:5-7). At Paraṅkuṇṇu a ram was tied to the trunk of the *Kaṭampa* tree sacred to the Red Lord Murukaṇ (Pari. 17:3).

2. *Iṭuppu* (Waist)

The minstrel wore round his waist a cloth, patched with variegated strands, wetted by his sweat (Puram. 69:3,4) Iḷaṅcētcēṇṇi gave away ornaments to drummers and minstrels who sang about him; they, not knowing the use of the jewels wore them wrongly: that which should be worn in the neck was worn by them in their waist and vice-versa (Puram. 378:16,17). Imaiya. varampaṇ Neṭuṅcēralātaṇ removing the old rags worn by the suppliants gave them fine silken garments to wear around their waist (Pati. 12: 19,20). The Koṅkars wore bells around their

waist in the Ulli festival which was celebrated at ancient Karur and enjoyed themselves uproariously (Akam. 368:16-18).

3. *Aṭippākam* (Base)

From the base of the spurge tree with forked thorns, boys would bide their time to catch the rats coming to eat the corn in the stubble - land in a millet-field (Puram. 322:2-4). In the heroine's house paddy filled the containers which had pretty dots at the base (Nar. 26:3,4).

4. *Naṭuvitam* (The middle)

The beautiful sacrificial pillar with the string tied around its middle in the sacrifice at Cellūr, performed by the great Lord of the Axe, Paracurāmān was compared to the peerless breast of the heroine (Akam.220:3-9)

5. *Pakkam* (Side)

The hungry elephants inside the besieged Āvūr, pulled down the strong poles, pushing against their sides (Puram. 44:2-5). In the long yard with sides empty owing to the gifting away of all the elephants to the minstrels, peacocks from the jungle stayed in a muster (Puram. 127:2-4).

6. *Taṇṭu* (Stem)

The lotus plant has thorns on its stem (Ciru.184-Peru. 114; Kali 79:2).

7. *Vayiru* (Belly)

The gravid cow-elephant with its calf inside its belly, trumpeted thunderously along with its tribe when the tiger attacked its mate (Malai. 307:3-10).

8. *Araittal* (Grinding)

The hero's chest was daubed with sandal that had been ground to a paste (Akam. 100:1,2).

9. *Oruvakai maram* (A kind of tree)

The leaves of the *arai* tree rustled in the summer wind (Aink. 325:1).

Araicar - *Aracar* (King)

The storks waiting on the white sand-dune to eat the fish in the drying mud, looked like the king's bright infantry (Nar. 291:1-4).

Araicu - 1. Aracar (King)

His tusker making a path for him in the battle-field Pāṇṭiyan Talaiyālankānattuc Ceruvenra Neṭuñceḷiyan spear in hand, fought and killed the enemy king; he then performed battle-sacrifice (Puram.26:4-6,11). The father of a maiden refused his daughter's hand in marriage, even though kings aspired for her; expecting war, he sent his spears for immersion in the waters, as a ritual before beginning to fight (Puram.354:1-3). The nature of cruel kings was to frighten the ministers who by their wisdom earned fame for their king, and later killed them after harassing them (Kali.146:1:3).

2. Aracukaḷ (Kings)

The Paṇṭiya territory belonged to the ancient line of kings who came to power by conquering other kings and killing them (Kali.105:1-3).

Arainaḷ - 1. Naṭunāḷ (Midnight)

Hunters in the desert-tract, after the boar-hunt was over with midnight, would on the next day set nets on the fences to catch hares and eat them (Poru. 110-116). Even when the rain poured at midnight, the water flooding the car streets of the town, the gate-keepers watched vigilantly (Matu. 647-650). At midnight the serpent that had spat out its gem mistook the beetle covered by the pollen of the glory-lily, for its lost gem (Akam.138:15-19). The great owl hooted from the green tree at midnight when the goblins were abroad (Akam.260:11-13). At midnight when the goblins roamed about, the hero stood at the gate of his beloved's house like a solicitor of gifts and entering the house when the watchmen were dozing, went unto his lady and made love to her (Akam.311:1-5).

2. Naṇpakal (Noon)

Those starting construction of a house would plant two poles at noon on a sacred day amidst the middle third of the month of *Cittirai*; tying a rope to the two poles, they would find out the time of noon from the shadow of the rope

falling straight, and at an auspicious moment begin the sacred ceremony by sowing cereals for sprouting (Netu.72-75).

3. Nāḷin Araippakuti (Half-a-day)

The hero convinced his friend and companion about his beloved's greatness saying that he would not like to live for even half-a-day after he had the opportunity to embrace his lady's breast (Kuru.280:3-5).

Araiyaṁ - 1. Ōr nakar (A city)

This was the ancient city of the forebears of Iruṅkōvēḷ. The city at the foot of a lofty hill was very rich and made up of two parts: Little Araiyaṁ and great Araiyaṁ. One of the ancestors of Iruṅkōvēḷ having insulted a poet by name Kaḷāttalaiyār, the big city of Araiyaṁ was destroyed. This information was conveyed to Iruṅkōvēḷ by Kapilar when he refused to accept Pāri's daughters (Puram. 202:4-13).

2. Aracamaram (Peepul tree)

The feathered race of birds afraid of the rustling sound of the leaves of the peepul tree leaving even their prey went to stay in some other place (Aink. 325:1,2). Kūṭalūr Kiḷār, the poet and astrologer, had foretold that, as a result of a shooting star falling at midnight on a certain day in the first half of *Paṅkuni*, the Cērā king Yāṇaikaṭcēy Māntarañcēral Irumporai would die on the seventh day after the omen (Puram.229; 1-11).

Arai iruḷ - Naḷḷiravu (Midnight)

The cloud resting on the hero's hill poured rains at midnight accompanied by lightning and thunder (Nar.68:7-10).

Al - 1. Iravu (Night)

Players would get at night from every thatched hut, pottage made with tamarind-sauce, beans, bamboo-rice and paddy-rice, so that their weariness of travel by day was removed (Malai 434-437).

2. *Tuṇṇam* (Misery)

Women praying with their husband to the Lord seated at Kuḷavāy, would be relieved of their misery and distress and attain all good (Pari. Ti.1:61-63).

Alkal - 1. *Nāl* (Day)

The players were directed thus: "At every thatched hut, daily you would get rice cooked with the flesh of the goat and melted butter" (Malai.440:443). The sound of the flute played by the cow-herds, afflicted the separated lovers at eventide everyday (Akam.74:14-17). The hero, not caring for his words of assurance given daily to the heroine that he would not part from her, went away from her (Akam.281:1-3,12).

2. *Iravu* (Night)

The coming of the hero in the night by the tiger-haunted path, alarmed the heroine (Akam. 108:9-11). The heroine was embarrassed by a dream which appeared in the night wherein she dreamt of union with her lord (Kuru. 30:1,3). In the night young men and old, would with their relatives, mend with fine fibre, the fishing-net torn by the shark (Nar.207:6-9). The heroine asked the hero who had come from his concubine: "Was it not enough that a certain woman came and knocked at your door violently with her anklets tinkling?" (Kali.90:10-12).

3. *Uṇavu* (Food)

Poor women would include the white cotton seed ripped open by the birds, as an item of food (Akam. 121:9,10).

4. *Tankutal* (Resting)

Not caring for the scandalous talk of the town the hero would enfold his concubines to his chest where the wreaths rested (Kali. 95:14,15;113:24; Pari. 6:54).

Alkirai - *Vaituṇṇum Uṇavu* (Food kept to be eaten later)

The cock became the food for the wild-cat which was waiting for the rats in the house at

midnight (Kuru. 107:1-4).

Alkunar - *Kuṭiyiruppavar* (Residents)

Women whose beauty had been enjoyed by their loving husbands but who were later deserted by them, were compared to a desolate town deserted by its residents (Kali. 23:10,11).

Alkupatam - *Vaituṇṇum Uṇavu* (Food kept to be eaten later)

The poet would sing the praise of a girl to be married, thus: "She is the daughter of a king of ancient family known for giving to its bowmen heaps of grains to be kept as food after the sheaves of corn had been threshed by buffaloes" (Puram. 353:8-12).

Alkul - *Iruppuruppu* (Forelap/waist)

Women wore the lovely leaves of the *nocci* tree as a garment around their beautiful waist (Puram. 271:2-4; Puram. 272:1-5). Youthful smiling dancing women with fine tresses and prominent raised waist (Pati 18:5,6). Celestial damsels wore around their waists a girdle of seven strands well-set with many gems (Muru. 16:41) *Pāṇṭimādēvi* wore on her prominent raised waist an old dusty faded cloth where formerly there was a fine flowered garment (Netu. 145,146). The beautiful lines of the heroine's golden-spotted forelap, fading on separation from the hero (Akam. 183:2-4, Akam. 227:2; Kuru.180:5,6). The hero catching hold of the bangled wrist of the heroine and her wide waist adorned with strands of pearl and a girdle, swung her to and fro in the swing (Akam. 385:11-15). The young maiden would be in misery, her beauty getting faded as she was too innocent even to set right the gold coins hanging from her waist adorned by the seven-stranded girdle (Nar. 66:9-11). The heroine after the birth of her son became a matron with beautiful golden spots and lines on her forelap. (Nar.370:5,6). When her lord was away the heroine with a golden complexion would grieve more melancholy than flute-music;

the beautiful lines on her forelap covered by many strands, fading (Aink 306). The eyes, shoulders and forelap of women should be big (Kali.108:2).

2. Pakkam (Side)

The town in *marutam* land had houses at whose sides were tied the calves of cows with long stout ropes to pēgs (Peru. 243,244).

3. Pinpuram (Back)

The chest and the back of Lord Tirumāl and his mind are big (Pari.13:54).

4. Iṭai (Hip)

The soldiers eager for water, drank the dregs of the toddy from the pots carried by the toddy-selling women on their hips (Akam.167:1-4).

5. Mēkalai (Girdle)

Sharp-teethed women unable to bear the weight of their girdles walked gently and slowly, carrying toddy in golden vessels (Puram.361:16-18).

Allaṅkāṭi - Iravukkaṭai (Night-Market)

The noise made by the servers of food in the cooked-rice shops, and the noise made by the foreign traders when they bargained for the price of jewels, resembled the bustle of porters loading and unloading merchandise in cargo-boats; the night-market at Maturai was full of boisterous sounds like the simultaneous chiruping of many insects and birds on a tree (Matu. 536-544).

Allaṅkīraṇār - Pulavar (A poet)

It is said that Allam is the name of a town, now in Kerala, and that the poet got his name from his native place. (Some consider that Allāṇ was the name of the poet's father and hence he was called Allaṅkīraṇār). His poem numbered 425 in *Narriṇai* is cast in the form of the maid's speech in *Neytal* Tiṇai; "The hero, knows not that he is the cause of our affliction; instead, he speaks of his being troubled by us". This statement of the maid shows a rare psychological insight.

Allal - Tuṇṇam (Trouble/Pain/Distress/Agony)

Cōlaṇ Kuḷamurrattuttuñciya Kiḷlivalavaṇ was a descendent of the royal Cōlā, Cipi, who gave himself as food to an eagle in order to relieve the pain of a pigeon (Puram.39:1-3). The heroine said that she would not bear to live if the hero were to conclude that her pain was not out of love for him, when at the entreaty of her mother, Lord Murukaṇ cured her sallowness and restored her beauty (Akam.98:26-30). The maid asked if the only result of the heroine's happy dalliance with the hero were the wasting of her former beauty, her skin becoming sallow, and her anguished heart spending sleepless nights (Kuru. 381). The maid hearing the sound of the bells of the chariot announcing the arrival of the hero told the heroine; "Let us slink behind the trunk of the *Puṇṇai* tree so that we can witness the distress of the hero at not finding us at the tryst" (Nar. 307:5-10). The maid asked the heroine why she should be in distress on account of the hero, her arms growing lean and her bright bangles coming off (Aink. 27:2-4). The heroine told the maid that her pain was relieved as the hero caressed her entire body (Kali. 54:14,16). The heroine said that even if the hero were to embrace her a little, the pain in her heart would subside (Kali. 122:18,19). The heroine's distress was cured as she was united in love to her lord of the handsome chest (Kali. 146:54,55). Enriched by the heavy rains on the mountains, the river Vaikai enters the sea with her freshes, to relieve the people of the world of their distress (Pari. 10:1-3).

Alli - 1. Nīrppū vakaikaḷil onṇru (A kind of flowering water-plant) (Water-lily)

The tiny seeds produced by the water-lily were eaten by widowed women (Puram. 348:3-5). The hero wore a wreath and garland woven from blue-lily, water-lily, *aniccam*, jasmine and *naravam* (Kali. 91:1-3).

2. Pūviṇ akavitaḷ (Inner petals of a flower)

The concubine of the hero embraced his son who

was attracting everybody with his palm resembling the inner petals of the lotus, his coral mouth and lisping words (Akam.16:1-7).

3. *Pūntātu* (Pollen)

Plucking the petals of various flowers, the hero applied them along with their pollen to the cool breast of the heroine (Akam. 389:4,5).

Allippāvai - *Āṅkōlamum Peṅkōlamum koṇṭu Kūttatu-tarkurlyā Pāvai* (A doll made in the male and female forms intended for a kind of dance)

The hero and the heroine went towards the dewy flower-grove at night; united like the beautiful dancing male and female dolls made by an expert creative artist and decorated prettily (Puram.33:16-19).

Alīyantiru - *Tāmaraiyil uḷḷa Tirumakaḷ* (Goddess Tirumakaḷ seated in the lotus)

The poet implored: "Oh! Lord Tirumāl with the Goddess Tirumakaḷ seated in the lotus shining at your breast! please accept my words without deeming them as trifles and grant me your Grace" (Pari. 1:35,36).

Allivūṇavu - *Alliyariciyākiya Uṇavu* (The tiny seeds of water-lily)

On her husband's death his wife observing the austerities of widowhood would eat the tiny seeds of water-lily as her food (Puram. 260:5, 218:13-15).

Ala - *Kalappaipaṭaiyūṭayavaṇ* (Lord Tirumāl who has the plough for his weapon)

Lord Tirumāl is hailed thus: "Oh thou, who dances to the right and the left of the cowherds dancing the *kuravai*, who has the plough-share as the weapon for killing the foes" ('Alava' became by corruption as 'Ala' (Pari.3:83).

Alaku - 1. *Aḷavu* (Count)

The various kinds of countless noises together sounded like the noises made by the hill-like elephants and echoed from all directions (Malai. 345-348).

2. *Palakaraḷ* (Cowrie)

The bottom of the fantail of the peacock looked

like the cowrie shell (Malai. 234,235).

3. *Paravai Mūḱku* (A bird's beak)

The beak of the stork roaming about in winter was likened to the water-lily flower rising out of a deep pond (Nar. 100:1-3).

Alakai - *Aḷavu* (Measure)

The shield lay shattered beyond measure in the battle-field where the king fought (Puram. 282:8-10).

Alaṅkal - 1. *Katir* (Ear of corn/sheaf)

The sheaf of paddy lay upon the ridge of the field, with ears of corn resembling tongues of flame (Akam. 13:17-20).

2. *Mālai* (Garland)

God Tirumāl wears a fragrant garland of sacred basil (Pati 37:7-9).

3. *Acaital* (Shaking)

The ancient tree had many aerial roots penetrating the soil, that swayed in the wind (Puram. 364:10,11).

Alantalai - *Vātṭam* (Withering/tiredness)

The *iratti* tree with withered top (Puram. 325:11). In the evening the tired old stag called to its mate near the *nocci* tree in the homestead (Akam. 367:1-4). From the withered tree the great owl screeched, its cry resembling the sound of the goldsmiths as they worked (Nar.394:1-3).

Alar-Palar *aṛintu kūrum paḷimoḷi* (Gossip/scandal)

The gossip that arose after the hero's love-passage with his concubine in the grove of *marutam* trees on the banks of the Vaikai, was bigger than the victorious roar of the Pantiya king's soldiers when he performed battle-sacrifice after defeating seven kings at the battle of Ālaṅkāṇam (Akam. 36:9-23). When the hero parted from the heroine, the gossip that arose was like the noise made by the sea on full moon day (Akam.201:9, 10). "The tender sprout of desire engendered in the breasts developing into a stout stem of

affliction in the heart, with the branches of slander, spread its tender shoots of love, and grew into a big tree of immodesty, shedding buds of love; still the hero had not returned" (Akam.273:10,11). The maid consoled the heroine thus: "It is certain that our lord will come, shattering the arrogant words of the people of this town who spread gossip about you; see, the rain cloud has already descended" (Akam.323:12,13). Scandal spread, at the sight of the wasting away of the heroine's beauty which resembled the city of Arcot belonging to Aļici (Kuru:233:2-8). The hero made love to his beloved only for a few days, her flowers getting crushed because of the tight embrace; but the scandal that arose from these meetings was greater than the victorious uproar of the Koṅkar when Atikaṇ fighting on Pacumpūt Pāṇṭiyaṇ's orders fell with his elephant in the battle-field at Vākai. (Kuru.393). One of the companions said, "Let this town spread scandal if the heroine decides to elope with the hero" (Nar. 149 8-10). The maid told the hero, not to come thenceforth by day to meet her mistress but to marry her forthwith as she might be confined to her house as a result of the gossip of the townspeople (Nar. 223:5,6). The hero told his concubine "Let us sport in the river so that the big town gossips about us; you need not go to your house" (Aink. 77:2-4). The heroine's beauty was wasted so that it became the gossip of the town (Kali. 28:13-16). The passion of love suppressed for fear of the gossip of others, would cross the limits of good behaviour (Kali.78:17). The heroine sad at the departure of her lover said that her heart went after her lord, unable to bear the gossip of the people and the afflicting eventide (Kali.113:22-25). The maid inquired of the hero whether he was not afraid of the heroine's sulks, if his illicit passion for his concubine were to reach the ears of her mistress through public gossip (Pari.Ti 2:55.56).

2. Malar (Flower)

Kings came of noble families who were unifor-

mly great like the hundred-petalled lotus growing out of mud (Puram. 27:1.4). The minstrels would hear many sounds if they lay down to rest below the striped shades of trees covered by flowers in the slope of the hill (Malai. 289-291). As the swarm of bees buzzed about the leafless bough, the first flower of the *kōṅku* tree, blossomed looking like a breast (Kuru. 254:1-3). The cool fragrant *neytal* has flowers that smell sweet (Nar. 123:6) Flowers covering the ground made the pathways beautiful in rainy season (Aink. 483:1). The heroine had eyes which excelled in beauty, the blue-lily (Kali. 57:9). Though the heroine suppressed her grief at the parting of the hero, it was revealed by her crescent forehead becoming sallow like the flowers of the ribbed-gourd (Kali. 124:5-8). The hero would fetch the flower of the *aṭumpu* creeper and weaving a garland with it, offer it to the heroine (Kali. 144:30-32). Paraṅkuṇram gave the virtue to women, of living in constant embrace of their lovers even like the *anṛil* birds ever haunting the flowers (Pari. 8:43-46).

3. Malartal (Blossoming)

Sensible persons would wait, biding their time for carrying out their tasks, even as the groves attained their beauty in midsummer with their boughs, awaiting the proper time for flowering (Kali.82:8-13).

4. Mālai (Garland)

The hero said, that the gossip spread by town's people gave him a garland of *ātirai*, cassia, *pūḷai* and other flowers strung together along with the flower of the madar (Narr. 151:1,2).

Alarvāy peṇṭir - Alar *kūrutalait tam toḷilāka uṭiṭiya makaḷir* (Women who made gossip their business) The relationship of the heroine with the lord of the ford was known through the gossiping tongues of scandalous women; now that the heroine had married, in the boisterous town, the scandal subsided (Akam.70:5-17). When she heard the gossip of the scandalous-tongued women of

the old town, the good mother said, that she did not even breathe as if she did not know anything (Nar. 143:7-9).

Alarvāyaviṭṭaṇṇār - *Pūttamalar pōṇra paruvamey-tiya peṇkaḷ* Nubile maidens, like fresh-blown (flowers)

Women who went to the river Vaikai for bathing were classified, as maidens in the bud stage and women who had become nubile, as fresh-blown flowers (Pari. 10:19,20).

Alari - 1. *Malar* (Flower/blossom)

The flower of the *Kuṇḍam* tree resembled the ornament worn in their ears by maidens, its flower falling from the trees with a rustling sound would cover the mountainous track and adorn the ground (Nar. 286:1-3). The hill-slopes covered by the flowers shaken from the trees when the aged monkey jumped from tree to tree, looked like the arena where the hierophant danced in frenzy (Akam.182:16-18). A wreath of *picci* flowers was worn on the head (Kuri. 117,118). Brahmin maidens of the hill-slope would cull the jasmine flowers from the jungle and wear them (Nar.321:3,4). The heroine had a bosom which was redolent of the freshly-blossomed flowers of the grove belonging to Āy (Akam. 69:18-20). Worshipping the deity with jasmine blossoms at which the bees buzzed, together with paddy brought in a measure, at eventide, people used to wait for the utterance of good and propitious words (virichi) (Mullai. 6-11).

2. *Allippū* (Water-lily)

The water-lily was strung on a length of fibre and worn on the head (Puram.371:3,4).

3. *Katiravaṇ oḷi* (Sun light)

The minstrels were directed to stay the night and leave betimes at dawn with the coming of the sunlight (Malai. 195, 196).

Alavaṇ - *Nanṭu* (Crab)

The nail driven in covering the hole in the pattar of a *yāl* looked like the eye of a crab (Poru.

9,10). The cold wind would blow fine sand and hide the foot-print made by the crab as it ran about on the sea-shore (Pati.51:6-8). The wave dashed so that the heap of sand piled by the claws of the crab was washed away (Kuru.351:2-4). The bulls pierced with their horns the root of the green reed smashing the crab's hole (Peru. 208-210). The city of *Toṇṭi* had a ford where the shrimps rolled about when attacked by the crabs (Aink. 179:2,3). The hero said that his beloved stood shyly at the tryst fixed by the hero, her bangles jingling as she drove the crab away (Aink. 197:1,2). The maid said that the hero showed her the male crab dragging the ripe jumbo fruit that had fallen on the water front and gave it to its mate in the hole at the root of the screw-pine (Akam. 390:4-8). The crab joined with its mate; seeing it the heroine also joyously embraced the hero; thenceforth, her modesty, beauty and her heart stayed with him only (Kali. 146.20-25).

Alai - *Tirai* (Wave)

The screw-pine washed by the waves, flowered whitely like the swan (Ciru. 146). The waves of the flooded wild river which carried even stones as it rushed along, beat against the jungle (Nar. 7:3,4).

Alaiṇāy - *Tirucīralaiṇāy* (Town of Tiruccentūr)

The great quality of Lord Murukan residing on Tirupparāṅkuṇṇam made him ride on his elephant, fleet as the wind, towards Tirucīralaiṇāy and to shower his grace on his devotees with His six beautiful faces and twelve beautiful hands (Muru. 78-125).

Avarai - *Oruvakai Koṭi* (Bean-plant)

Flowers would appear like coral strung together on the bean-creeper (Ciru. 164). The white cloud enveloped the hill like the flowers of the bean-plant in the rainy season (Aink.209:3,4). At every stubble in the harvested millet-field the bean-stalk showered flowers looking like drops of curds; it had curved bean-pods looking like sick-

les (Malai. 109,110). People of *Mullai* land would offer to their minstrels cooked millet along with the boiled bean-seeds with lines like *vēṅkai* flowers (Peru. 190-192).

Aval - 1. *Uṇavupporuḷ* (A kind of food/beaten rice)
Women would cull the purslane creeper, leaning the pestle with which they had pounded paddy into beaten rice, against the plantain trees (Pati. 29:1,2). Flesh of deer and toddy were obtained in exchange for sugarcane and beaten rice by way of barter (Poru. 216,217). At the city of *Uraiyūr*, beaten rice mixed with the juice of the cane and milk would be distributed to all (Akam. 237:11-14).

2. *Paḷḷam* (Hollow/dale/pit)

Whether it be town or country, hill or dale, where the men are good, that land alone is good (Puram. 187). The waters from the uneven land of heights and hollows together fell into the pit whence the *kavalai* tuber that had been dug, sounding like a cataract (Matu. 240,241). In the hollow, the glory-lily would grow like broken conches (Akam.23:5,6). The stag with its mate would drink the water from the gravelly pit and gambol about (Kuru.251:3). The scanty water oozing out of the pit in the mountain-path in the wild tract where the bamboo had faded and lost its beauty, was drunk by the tiger fighting with the elephant for the water (Nar.333:2-4). From every pit the toads croaked, announcing the coming of the rainy season (Aink.453:1)

3. *Viḷai nilam* (Arable land)

The mountain-country of *Nannan* had many sluice-gates controlling water and fine arable lands (Malai.450-453).

Avalam - *Tunpam* (Distress/trouble/affliction/sorrow)
Peruṅkuṇṇūr *Kiḷār* pained at the delay in granting gifts by *Ceramāṇ Kuṭakkōccēral Irumporai* said that he was returning with a sorrowful heart (Puram.210:13). The court of justice was impartial like a pair of scales and relieved the misery of

the afflicted persons who came there for justice (Matu.489-492). The maid persuaded the heroine to reconcile herself to the departure of the hero: "Do not be troubled too much that your lover had left you to go along the difficult forked paths" (Akam.159:11,12). The heroine, thinking of the cruelty of the hero who left her heartlessly by painful forked paths overgrown with *ya* trees, lost her sleep (Kuru. 324:1-3). The hero confessed to his heart: "There is no remedy but the heroine herself who can cure the affliction of my pain" (Nar.140:9-11). The heroine's heart yearned sadly for union with her lord who was responsible for her passion of love afflicting her with unavoidable memories (Kali.123:16-18).

2. *Kavalai* (Worry/trouble)

The heroine said to the hero that the scandal of his sporting in the water with young women in the freshes of the river had become great. "It is not a source of pain to me now; But I am more worried about you, because of your false oath in the name of Lord *Murukaṇ* enshrined in *Alaivāy*" (Akam.266). The heroine did not like her companion finding fault with her instead of feeling sad about the fearful passage of the hero who had parted from her (Kuru.12:3-5).

3. *Varumai* (Poverty/indigence)

The minstrel was directed to go to his patron thus: "Listen now to the greatness of *Tontaimāṇ Iḷantirayaṇ*; May your indigence be destroyed" (Peru.38).

4. *Kēṭu* (Ruin/damage)

The maid told the hero: "I am afraid of the heroine going to sleep; for the ruin caused by her painful dreams that disturb her during her sleep are larger than the boundless mountain". Thus she urged the hero to marry her mistress. (Kali.48:21-24).

5. *Māyai* (Illusion)

The poet *Māṅkuṭi Marutaṇār* advised *Pāṇṭiyaṇ*



Neṭuñceliyaṇ; “Listen to what I propound; may the illusion that is in you be removed by that” (Matu.207,208).

6. Titu (blemish)

When the hero chaffed the heroine about her going about the streets of the town and selling curds, she retorted that it was not considered a blemish in her family to sell curds (Kali.108:5-8).

Avavu - Ācai (Desire)

The hero full of desire in his heart for embracing his beloved was able to drive his chariot fast, through the difficult path in the desert-tract because of his eagerness to reach her side” (Aink.360).

Avā - Ācai (Desire)

The hero having been refused a meeting with his beloved by night, told himself: “You are eager for the tryst by night, your heart unable to bear the flood of desire like a raw unbaked mud-pot holding water; it won’t materialise” (Kuru.29:1-4). The hetaera eager for the arrival of the hero, was still afflicted by desire even after her love-passage with him; the hero then relieved her misery by making love to her again (Kali.971:22-25).

Avi - Teivattirku vēlvīyilūṭu Uṇavu (Offering made to the Gods during a sacrifice)

Gods are said to eat the offerings given in sacrifice (Puram.377:5). Seeing Vaikai in floods, women carried *akil*, flowers and other sacred offerings to the river (Pari.6:11-13). Vermilion paste, *akil* paste and camphor were pulverised in a horizontal grinding stone with a roller and ground to the colour of the flame of the sacrificial fire in which offerings had been made (Pari.10:81-84).

Avipulukkal - Vēkavaitta Uṇavu (Boiled food)

In the crematorium the *pulayan* who burnt the dead bodies, would place on the ground saltless boiling food as an offering, without looking backwards (Puram.363:12-15).

Aviyaṇ - Kurunilamaṇṇaṇ (A petty king)

Mārōkkattu Nappacalaiyār has praised him in her poem *Puranāṇṇūru* 383 while, Kāvrippūmpaṭṭinattut Ceṇkaṇṇaṇār has sung about him in *Akanāṇṇūru* 271. To the drummers and minstrels who sang his praise, he would give toddy and costly garments; much wealth would be given them such that they did not have to go to other patrons. Nappacalaiyār eulogises him by making the drummer declare that with Aviyaṇ as a patron, one need not worry even if the planet Venus were to change its place, indicating disaster (Puram.383). Kāvrippūmpaṭṭinattut Ceṇkaṇṇaṇār has praised him as Aviyaṇ with a fine chariot and a joyous town called Kaḷḷil (Akam.271:12).

Aviyuṇaviṇḍor - Tēvar (The Gods who eat sacrificial food/Devas)

Cōḷaṇ Rācacūyam Vēṭṭa Perunarkkiḷḷi was so magnanimous that he unstintingly gave to war-bards who at dawn beat their drums and sang his praise thus: “May the Devas who eat sacrificial offerings protect you, and may you live long with your righteous heart” (Puram.377:3-8).

Avir - Viḷakkam (Brightness/radiance)

The brightness of the moon is lost during the day (Akam.277:1,2). The sallowness of the heroine was like the radiance of gold (Kali.22:19).

Avil - Cōru (Cooked rice)

Kumaṇaṇ gave to suppliants who came to him, tired and perspiring, their stomachs lean for want of cooked-rice, food mixed with melted butter and mashed curry sauteed, in gold vessels (Puram.164:4-11). Kōtamaṇar advised his patron to offer without limit, meatroasted in hot spits, and to give cooked rice to those who asked for it; and then only to eat (Puram.366:18-20). Hunters would offer to minstrels who stayed with them cooked rice from the paddy produced in the high ground along with the fried meat of the monitor-lizard seized by the hound (Peru.131-133).

Āy gave to suppliants vessels filled with cooked rice (Akam.152:19-21). The patron requested the war-bard who consumed toddy day after day, to take cooked rice for a change one day (Poru. 111,112).

Aviṇi – *Ceranāttuk Kurunila Maṇṇaṇ* (A petty king of cērā country)

He was also called Ātaṇ Aviṇi. Ōrampōkiyar has sung about him in his Decad of Desire in Aiṅkuṇūru. All the songs in the decad commence with the line “Long live Ātaṇ, Long live Aviṇi”.

Avuṇar – *Acurar* (Demons)

The fearsome demon-hordes seized the sun and hid him, at which the world grew dark; to relieve the distress of the world Añcanavannaṇ (Lord Tirumāl) brought it back and re-established him in the heavens, dispelling darkness (Puram.174:1-5). Lord Murukaṇ cut down the mango tree with blossoms so that the demons lost their victory (Muru.59-61). Lord Murukaṇ had the heroic bracelet, war-elephant and the arrow which slew the demons such that the battle field became crimson with their blood (Kuru.1.1-3). To Parankuṇṇam repaired Lord Tirumāl, Brahma, the Creator, Lord Civa as well as the demons, to worship Lord Murukaṇ (Pari.8:1-10).

Avānarkku Mutalvaṇ – *Tirumāl* (Lord Tirumal)

Lord Tirumāl was the chief of all - even of the demons who jumped into the sea frightened on seeing his huge figure and those who did not do so (Pari.354-56).

Avai – *Ariṇar Ārayumiṭam* (Assembly of learned men)

Righteousness stood established in the learned assembly of the heroic Cōḷas in their city of Uraiyūr (Puram.39:8-10). It was easy for suppliants to walk with erect heads in the assembly of state of Cēramāṇ Kuṭṭuvaṇ Kōtai (Puram.54:3,4). Ēraikkōṇ shone as an important member of the king's assembly (Puram.157:4,13). The complaint

of one who went to the assembly of good men and wise, would be speedily disposed of by them (Puram.266:8,9). Neṭuñceḷiyaṇ devastated the enemy country such that in their large assembly halls where formerly wise men sat, goblin-maidens roamed about dancing (Matu.161-163). In Uraiyūr of the Cōḷa was established an assembly of righteous men (Akam.93:4,5). The shout of approbation arose in the assembly when a cad who had seduced a beautiful women and later forswore all knowledge of her, was tied to a tree and quicklime was poured on his head (Akam.256:16-21). Referring to the father and the elder brothers of the heroine, the maid said, that the assembly had good men who agreed for the union of the heroine with the hero (Kuru. 146:2-5). The court of justice at Uraiyūr of the heroic Cōḷa stood steadfastly rooted in righteousness (Nar.400:7,8). Even an adder could survive if it came to a righteous court (Kali.140:22).

Avaikaḷam – *Avaiyiṇar kūḷum iṭam* (Place of Assembly)

The assembly hall of the Kōcar was notable and praiseworthy (Puram.283:7)

Avaiippu – *Kuttutal* (Pounding with pestle)

Labourers plucking beans, would eat cooked millet-rice well-pounded, together with a savoury porridge made from curds and *velai* flowers (Puram.315:1,5).

Avaiyakam – *Naṇmakkaḷ Tiraḷiṭam* (place where good people gather)

Kōcar of four kinds sat in the assembly hall at Mōkūr of the petty king Paḷayan (Matu. 508,509).

Avaiyattār – *Avaiyiṇ Kuṭum Cānrōr* (Wise men in an assembly)

It was a practice of the faultless wise men of the assembly to seal with lac a parchment after tying it securely (Kali.94:42,43).

Avaiyam – *Naṇmakkaḷ Tiralitam* (place where good men gather)

The assembly of good men at Maturai dispensed

justice impartially like a pair of scales without fear or favour, removing fear and sadness from the people who came to it for justice (Matu. 489-492).

Avaiyal - Kuttalarici (pounded rice)

The faultless string tied to a *yāl* is compared to pounded millet rice (Poru.16,17).

Alakiyal - Alakin Taṇmai (The nature of beauty)

Some of the people who went with Vaḷuti to Tirupparaṅkuṇṇam praised the beautiful nature of the ritual worship there (Pari.19:43).

Alaku - Vaṇappu (Beauty)

It has been fancifully described that the dark tresses of the danseuse to which oil had been applied had the beauty of the rain gently falling in fine showers (Ciru.13,14). The heroine would skip about, her pretty anklets filled with precious stones, tinkling as she moved (Kali.59:6,7).

Alal - 1. Tī (Fire/flame)

The minstrel brightly wore on his head a fine wreath made of plated gold melted in fire and strung together on a thread of wire (Puram. 29:1-5). The land of Malayamāṇ Tirumuṭikkāri had brahmins who fostered and cherished sacrificial fire (Puram.122:2,3). The disappointment felt by the poet Peruṇcittiraṇār who went to meet the patron Veḷimāṇ only to find him already dead, was likened to flames coming out of the cooking-pot instead of cooked rice (Puram.237:7). Imayavarampaṇ set fire to the enemy territory, destroying its old glory and ruining its beauty (Pati.15:7,8). At every watery field, the fire-like lotus bloomed with the water-lily (Pati.16:19,20). The serpent had a fiery breath (Muru.149,150). The hot rays of the fiery sun (Akam.1:10). In the paddy field the paddy put forth its ears of corn bright as flames of fire (Akam.13:17-19). The pretty foliage of the Acokā tree was like a fiery mass (Akam. 188:12). The bright flowers in the waving branches of the *Ilavam* tree, looked like flames of fire (Akam.245:14,15). The tender shoots

of the mahua tree resembled tongues of flames (Akam.351:7,8). The jungle was harsh and oppressive with the heat, too fiery for feet to bear (Kali.11:6,7). The unbearably painful sickness of passion, was surely fire itself (Kali.139:30). The colour of the disc of Lord Tirumāl resembles the flame when gold is melted in it (Pari.2:49,50).

2. Cevvāykkōḷ (The planet Mars)

In the land protected by Imayavarampaṇ Neṭuṇcērālātaṇ, as the planets Mars and Venus were not in conjunction, it rained plentifully; hunger and disease disappeared; and the country as a whole prospered (Pati.13 25-28).

3. Malar (Flame-like flower)

The *Vēṅkai* tree's branches were full of flame-like flowers (Akam.398:17).

4. Naṇcu (Venom)

The cobra has a wide hood adorned with flowery dots and spitting venom (Nar.75:2,3).

5. Viḷakku (Lamp)

Women began to light lamps bright with flames (Kali.119:13)

6. Vēḷvi (Sacrifice)

Holy hermits raising a sacrificial fire poured the dismembered pieces (of the divine embryo) along with the oblations (Pari.5:38-41).

7. Viḷakkam (Brightness)

In the moist muddy soil, the bright bindweed creeper lay entwined (Akam.376:13,14).

8. Alutal (Weeping)

The sun with its many rays reached the western hills; the heroine, her majestic beauty wilting, began to sigh and weep (Akam.120:5-9; Kuru.35:5; Nar.371:7).

Alarkuṭṭam - Kārtikaināl (The day with Kārtikai as the ruling star)

Kūṭalūr Kīlār had said that if a shooting star were to fall on the day in the first half of the

month of *Paṅkuṇi* when *Kārtikai* (Pleides) was the ruling star, then the king would die (Puram.228:1).

Aḷarkoṭi – *Tiyil unṭāṇa koṭi* (Flame of fire)

The ruddy *Himālayās* covered by snow seemed like a flame of fire enveloped in smoke (Akam. 265:1-3).

Aḷi – 1. *Vaikkol* (Straw)

Tērvan̄ Malaiyan̄ living content with what was left with him after he had given away the best of what he had earned, was compared to the bull that fed on the straw after it had drawn the plough (Puram.125:7).

2. *Irakkam* (Pity)

Kumaṇan̄ relieved the distrees of the bards who came to him singing pitifully after the passing away of Pāri and the rest of the seven munificent patrons (Puram.158:17,18).

Aḷici – *Cirraracan̄* (A petty king)

He was of the Cōḷa family (Nar.87:3). He ruled Ārcot with its fertile fields on the banks of the Kāviri in the Cōḷa country; he was the father of Cēntan̄; He was well-known for his munificence (Nar.190:2-6). Chief of warlike men; valiant in hunting (Kuru.258:5,6).

Aḷici Naccāttanār – *Pulavar* (A Poet)

Aḷici is considered to be (i) the name of a town and (ii) the name of Naccāttanār's father. His poem numbered 271 in *Kuruntokai* is cast in the form of a fine statement by the heroine; though she had spent just a day of love with the hero, it had become a sickness that consumed her beauty for many days after.

Aḷipaṭai Tāṅkal – *Keṭṭōṭum tanpaḷaiyai niruttutal*

(Stemming the rot, to regroup a routed army)
Warriors praising the warlike qualities of Ōymā-nāṭṭu Nalliyakkōṭan̄ mentioned as one of them his capacity to stem and regroup a routed army (Ciru.210-212).

Aḷipu – *Varuttam* (Sorrow)

The maid consoled her mistress the heroine thus:

“Our lord of the fruitful hills has as much sorrow as we have, though he has gone away from us; as he fears to do wrong, he will certainly come soon” (Kuru.143:1,2).

Aḷivu – 1. *Citaivu* (Spoiling)

The maid told the heroine in the hearing of the hero waiting outside by the wall: “Shall we meet again and again the lord of the hills, so that your young breasts, getting lost in his chest, you can recover fully your unspoilt former beauty?” (Akam.242:15-17:22). The heroine grew sorrowful, at the hero's intense flattering praise of her after their amorous union, for she thought that it was intended to cover up his impending separation from her (Kali.4:22,23). Love is a sickness, that troubles the heart that breaks under the growing weight of sorrow (Kali.58:15).

2. *Varuttam* (Sorrow)

The drummer who went to Kiḷḷivaḷavan̄ intent on meeting him was waiting there full of sorrow (Puram.399:13,17,18). The heroine's heart thinking of the hero in the evening would sorrowfully retire within itself (Kali.130:11-13).

3. *Cōrvu* (Weariness)

The hero encompassed his mission, his unwearied heart, getting more and more enthused (Akam. 47:1,2).

4. *Irappu* (Death)

The maid told the hero: “If your beloved were to bear the pangs of separation, and be not dead by the time of your return to her, you may have the pleasure of meeting us again during the midsummer season that you mention” (Aink.368:3-5).

Aḷukku – *Mācu* (Fault blemish)

Mārōkkattu Nappacalaiyār said that Kapilar, that blemishless brahmin of faultless sensibility and intellect, had already exhausted in his poem in praise of Malayamān̄ Tīrumutikkāri, all that could be said about his munificence leaving no scope for other bards who went to him soliciting his gifts (Puram.126:11-13).

Aḷukai - Aḷutal (Crying)

The sound of crying by the hunters, who were pricked by the quills of the porcupine missed by their arrows, was also one of the many uproarious noises in the jungle (Malai.300,301).

Aḷunkai - 1. Āravāram (Uproarious noise)

In the uproarious town, the noise of gossip subsided when the hero came there with intent to marry the heroine (Akam.70:8-11). The uproarious old town was riotous with gossip (Akam. 113:8). The heroine said that the noisy town, instead of being worried about the difficult passage of the hero across the wilderness, was indulging in slanderous backbiting (Kuru.12:4-6). The noisy town with its white-sanded gardens, became desolate to the heroine when the hero, lord of the seashore, left her (Nar.38:5-10). The uproariously noisy old town rang with the sound of festival celebrations (Nar.90:1). After her daughter's elopement with her lover, the mother of the heroine, pathetically remarked, "Did my daughter think also of me, when she eloped with the youthful hero of her heart, giving rise to gossip in the uproarious town?" (Aink.372). Much happiness and prosperity accrued to the people resident in the uproarious city of Maturai because of the river Vaikai (Pari.12: 100,101).

2. Varuttam (Sorrow/worry)

The heroine told her maid that the sorrow felt by the town towards their plight was greater than that felt by themselves on account of the hero (Nar.289:7-8). The hetaera told the hero's friend, the minstrel: "My mother, with a small bamboo wand in her hand, is indeed full of anger now; as she is in the least worried about the consequences, the hero who is your master may even be punished by her" (Nar.150:9-11).

3. Kēṭu (Ruin)

"If the lord of the seashore, were to grace me with marriage, this despicable town would indeed become sweet to me", said the heroine (Aink. 181:4,5)

4. Irakkam (Pity)

When the tusker died, which he had cared for so long, feeding it with huge lumps of rice, its mahout grieved on seeing its pitiable yard where it had been tethered (Puram.200:1-4).

Aḷuntūr - Cōḷa Nāṭṭil uḷḷa ōr ūr (A town in Cōḷa country)

When Karikāḷaṇ vanquished the Cēra and the Pāṇṭiya monarchs along with eleven Vēḷir chieftains who came against him in the battle-field, a huge uproar arose in the town of Aḷuntūr (Akam.246:8-14).

Aḷuntai - Titiyanin Ūr (Aḷuntūr of Titiyaṇ)

Anṇi Miñili wreaked vengeance on the Kōcars who blinded her father, by having them killed by Titiyaṇ at Aḷuntūr (Akam. 196:11).

Aḷumpil - Ōr Ūr (A town)

This belonged to a petty chieftain called Māṇa-vīraḷ vēḷ. It had a rich soil and fertile crops (Matu. 343-345). Kuṭavāyil had a defensive forest, tank and a hinterland with towns like Aḷumpil with fresh yields and old stocks of paddy (Akam. 44:11-18).

Aḷuvam - 1. Ālam (Depth)

The reins of horses were pulled up to prevent them from getting into the moat in view of its great depth (Puram. 14:5-7). At the palace-front of the great Naṇṇaṇ, which resembled the delta where the cool river Kāviri debouches its waters into the sea, tributes from the kings were piled up (Malai. 527-530).

2. Kāṭu (Forest/jungle)

The maid requested the hero to let them know of his arrival at his little town, by blowing on his horn with which he used to call his hunters and his hounds after he had parted from them in the forest (Akam. 318:11-15). The hero crossed the difficult and troublesome desert-tract where the cruel winds blew through the bamboo-clumps (Nar. 46:8-9). The maid grieved to think of the state of the heroine if the hero were to go across the

hot desert tract, with hills encircled by jungle (Kali.25:10-12).

2. *Parappu* (Area/wide space)

From a proud mother's withered dugs, there oozed milk, when she saw the dismembered body of her heroic son who had fought to the death in the small area in the battle-field cleared by him with his weapons (Puram.295:2,8). The foster-mother after the departure of her daughter with her lover said: "May the wide desert-tract by the jungle unfavoured by the clouds, become easy of passage for my daughter" (Akam. 397:5,6). In the wide southern sea, the cool moon rose from the waves (Kali. 121:2,3). In the wide sea supported by the land-mass the cloud expecting the rainy season, became pregnant with water-vapour (Pari. 18:2,3).

3. *Pālai* (Desert-tract/wilderness)

The hero, without favouring his beloved whom he left behind, went to a distant land crossing the desert-tract by difficult paths (Akam.183:3,4).

4. *Pōrkkaḷam* (Field of battle)

In the night of the full moon, the warriors carrying new weapons in their hands, left the encampment where soldiers multitudinous like the sea had gathered, and joined battle with the enemy, regardless of their being relatives or others (Puram.294:1-4). The warriors danced their victorious *tuṇaṅkai* dance, in the field of battle where the corpses lay piled up. (Pati. 45:12). Kaṭalan known for his munificence won a great victory destroying his enemies with bright spears along with their elephants in the field of battle (Akam. 81:11-13).

5. *Kaṭal* (Sea)

Warriors became wounded as they fought amidst a sea of spears in the encampment where kings had fallen (Nar.349:6-8).

Aḷḷaḷ - *Cēru* (Mud/mire)

If the king knew not how to direct aright the wheel of administration, he would encounter

daily many evils, getting caught in the mire of opposition (Puram. 185:2-6). The prosperous land of Kuṭṭuvaṇ had no sounds other than those produced by the cart-drivers as they encouraged bulls to pull the carts as the wheels got caught in the mud in the field (Pat. 27:10-15). As the male heron got caught in the net spread by the children of the fishermen on the muddy ground when they went out to hunt in the morning, its mate cried mournfully (Akam. 293:1-7). The war-like men of Miṇili would shoot their arrows at the stag grazing on dry grass, after driving it towards the miry tract thick with mud (Nar. 265:1-3). In the muddy field disturbed by the buffalo's feet, sapphire-hued *neytal* and water-lily flourished (Aink. 96:1,2).

Aḷḷan - *Kuṇṇilamaṇṇan* (A petty king)

After his victory Atiyaṇ motivated by noble desire, gave to one Aḷḷan the country conquered by him (Akam. 325:7,8).

Aḷḷūr - *Ōr ūr* (A town)

(A town near Sivaganga in Pāṇṭiya Nāṭu. The Place where a Caṅkam poetess called Naṇmullaiyār was born).

The heroine was like unto the town of Aḷḷūr with heaps of paddy, of victorious Ceḷiyaṇ whose army destroyed the elephants of the enemy (Akam.46:11-14).

Aḷḷūr Naṇmullaiyār - *Pulavar* (A poetess)

Aḷḷūr was her native town; the following eleven poems were composed by her: *Puranāṇṇūru* one (306) *Akanāṇṇūru* one (46) *Kuṇṇitokai* (nine) (32, 67, 68, 93, 96, 140, 157, 202, 237). Some of the finer aspects of love as mentioned by her are appreciable: "That love is false which takes note of the divisions of the day like morning, day-time, desolate evening, the night when the town slumbers, and the dawn" (Kuru. 32): "The dawn, that parts like a sword, the lovers from the arms of his beloved" (Kuru. 157). A fine comparison in *Kuṇṇitokai* 202, shows the difference between the former loving sweetness of the hero and his subsequent harsh behaviour, the hero is likened

to the cow's thorn plant, whose flower is sweet but whose thorn gives pain (Kuru.202:2-5).

Aḷakkar - Kaṭal (Sea)

Lighting up the earth surrounded by the sea, a shooting star came out of the sky, blazing and roaring in the wind (betokening the death of the king) (Puram. 229:10-12).

Aḷakam - Kūntal (Tresses)

The heroine's forehead with the tresses falling on it, looked like the moon's orb in the sky, being partly swallowed up by the serpent (Nar. 377:6-9).

Aḷaku - Paravaippēṭu (The female of a fowl)

If the minstrels were to reach the *Marutam* tract, they would get cooked rice of the white paddy along with fried flesh of female-fowl at the hands of tireless workers there (Peru. 254-256). In the battle-field, the vulture with its female and others of the race, would prey on the flesh of the slain men (Pati. 35:4,5).

Aḷam - Uppuḷḷa iḷam (Salt pan)

In the sea-shore, the noise of the salt-merchants driving their carts carrying the salt-crystals dried in the hot sun, could be heard (Nar. 354:6-10).

Aḷaru - 1. Cēru (Mud/slush)

The elephant had a clammy head slushy with ichor (Matu. 44,45). The demons' heads, severed by the weapon of Lord Tirumāl, rolled on the ground and made it slushy with blood (Pari. 2:44-49). The paste of mixed unguents, daubed on the rotund breasts of women began to pour out fragrance as if sluice-gates had been opened (Pari. 10:73,74). The sand became slushy with the aromatic unguents rolling down from the chests of the bathers in the river (Pari.12:96,97).

2. Nīr (Water)

The battle-field became crimson with the blood of the demons as the disc of Lord Tirumāl severed the heads like the fruit of the palmyrah falling on the ground (Pari.2:43-47).

Aḷi - Aruḷ (Grace)

Muṭinākarāyar would say that Utiyaṇ Cēralātaṇ

had the qualities of the five elements; he had the cool grace of water (Puram. 2:6-8). Peruṅkuṇṇūr Kīlār said that Iḷaṇcēral Irumporai was more valiant in doing good than a float made of *Kaus* grass (Pati. 87:4,5). The heroine's face would change colour, at the excessive praise showered on her by the hero as she suspected some deeper motive behind it (Akam. 5:1). The maid implored the hero thus; "There is nothing unusual in praising those who render great help to us; you must favour the heroine with your gracious love, even if she can offer you only a little delight" (Kuru. 115:1-3). The heroine guarded well the millet-crop in the field from the parrots, as she liked to stay there out of desire for the lord of the hills whose cool and gracious love she enjoyed (Nar. 251:4-6). Of what avail would be the hero's grace when the heroine's passion of love became excessive, with the *Kuyil* singing and the midsummer torturing her? (Kali. 28:8-11). Lord Tirumāl gives his grace to his devotees who are earnest (Pari. 1:41). Lord Tirumāl is the grace in the moon (Pari. 3:67). The moon, from its orb in the heaven showers his grace on the people of the earth (Pari. 13:5).

Aḷai - Kukai (Cave)

Neṭuñceḷiyaṇ prepared to fight his enemies like a tiger in the cave rising up to go after its prey (Puram. 78:1-5). From the top of Paḷamutircōlai, the waterfall roared down, causing the wild boar and the bear with crooked feet and dark hair resembling the spiny splinter of the palmyrah stem, to take shelter in the mountain-cave (Muru. 312-317). The porcupine staying inside the long cave would harass hunters with its sharp quills (Malai. 300,301). The *acuṇam* in the cave-like cleft of the hill would listen intently to the hum of the bees, buzzing around the ichorous flow from the cheeks of the elephant that had killed a tiger, taking the sound to be the music from a *yāl* (Akam. 88:9-12). The mountain-cave in the slope thick with bamboos, stank of putrid flesh as the tiger had stored its prey therein (Kuru. 253:5,6). Even as the big fruit of the jack, falling of

its branch into the cave-like cleft on the hill, split open, and became useless, the love of the lord of the hills had withered many days before (Nar. 116:6-9). The tiger would ferociously leap on the face of the elephant, to relieve the hunger of the tigress lying in the mountain-cave after giving birth to its cubs (Nar. 148:7-10). The jack-fruit in the hill-slope falling on the rock cave, the big honeycomb on the hill was smashed (Aink. 214:1 - 3).

2. Vaḷai (Hole)

Cōḷaṇ Nalluruttiraṇ said that he did not care for the friendship of tight-fisted persons of little enterprise who did not enjoy their wealth, as they were like rats which stored the ripe corn in their holes (Puram. 190:1-5). The openings at the ends of the leathern cover of the *yāl* were covered by nails driven into them, whose heads resembled the eyes of the crabs that lived in holes (Poru.9,10). In the rock, there were many small springs like ant holes (Kuru.12:1). The troop of bears surrounded the anthill with wet holes, where the snake dwelt, and rooted for their prey (Nar.336:8-10). Women would catch the crab in the hole at the root of the thorn shrub and play with it (Aink. 23:1). The mark made by the crab coming out of its hole to play on the sand-dune, looked like the mark made by the gambling dice as it was thrown on the ground (Kali. 136:1-4).

3. Paḷḷam (Hollow)

The hot summer without rains had produced fissures in the hollow with clayey soil; but even then Pēriyār river would flood the area with its waters (Pati. 28:7-10).

4. Mōr (Butter-milk)

Pāri's parampu country, was known for its sour curry made of butter-milk in which was cooked winged ants from the anthills (Puram. 1193,4). Vaṭukar would eat, off teak leaves, bamboo-rice cooked with butter-milk and the dried flesh of deer left on the rock by the tiger after it had taken its fill (Akam.107:5-11) The hero said that

the pretty cowherdess returning home after selling buttermilk smiled at him and that it was like a weapon hurled at him (Kali. 108:4-7).

Aḷaikannāṭṭi - *Nīraḷainta Kaṇṇaiyuṭaiyavaḷ* (She who was tear-eyed)

The tear-eyed foster-mother, pained at the elopement of her daughter, becoming lean and emaciated, spoke harshly about the God of Righteousness (Aink 393:1,2)

Arciram - *Paṇikkālam* (The dewy season)

In the open courtyard of the Kuṟavas, in the dewy season, the bamboo shed its flower, the ladle-like flowers of the glory-lily danced while the cool north wind blew (Akam. 78:7-10). The hero, realizing that in the cold dewy season, the dawn after the cloud had poured rains heavily, would be intolerable to lonely lovers, would not part from his beloved even in her dreams (Akam. 178:18-20). In the dewy, cold season, when dew-drops fine like smoke, filled the flowers and the *karuviḷai* bloomed like the tearful eyes of women parted from their lovers, and the tender shoots of the *iṇṭai* waved in the breeze, the bean-flowers bloomed densely; in the field the paddy bent under its ears of corn; the bees moved about in the boughs of trees; and the dewy cold season came (Akam. 294:2-11). As the rains of heaven ceased, the cold dewy season spread darkness even in the day, resembling smoke in colour (Akam. 317:1-3). The ripe pods of the blackgram, red-stalked like the quail, would be eaten by the deer in the cold season (Kuru.68:1-3). The *pakanṇai* resembling a shield covered by leather, would bloom in the cold, dewy season (Nar. 86:2-4). In the dewy season, the *karuviḷai* bloomed like the eyes; in the bush, the ribbed-gourd put forth golden-coloured flowers (Aink.464:1-3).

Arpu - *Aṇpu* (Love)

Lord Murugaṇ, the Red Lord, enjoys the sulking of his chaste and loving spouses (Pari.9:81,82).

Aṟṟam - 1. *Cōrvu* (Relaxing/weakening)

Bandits awaiting the unwary tired wayfarers,

would kill them even if they did not have anything to be plundered, just to see them suffer (Kali.4:3-5).

2. *Tunpam* (Suffering)

Many flocked to Kumaṇaṇ for getting gifts from him as he declared that he was there to relieve the distress of others, after the death of the seven munificent patrons (Puram.158:17-20).

3. *Kālam* (Time)

At a time when the short cow should have been shifted to a better place, in the manager slushy with the rain in the night, made cold by the north wind, it was tied close to its neck and so it suffered (Nar.109:5-9).

Araṅkāvar peṇṭir - *Karpuṭai makaḷir* (Chaste women)

There were many chaste women in Kūṭal city of the Pāṇṭiya king, with sapphire-like tresses, complexion like the tender shoots of the mango, jasmine teeth and coral lips (Pari.2:46-50).

Araṅkūravaiyam - *Arattai uraikkum avai* (The assembly of justice)

In Maturai, there was an assembly of justice, where without fear or favour, justice like a pair of scales was meted out impartially, by men with high principles, without anger or joy (Matu. 489-492).

Araṅkelunallavai - *Aram poruntiya cāṇṛōravai* (The assembly of wise men, who were righteous)

An assembly of righteous and wise men there was in Uṛaiyūr of the Cōḷās wearing Ātti wreath; sit was compared to the fine jewels sought and won by the hero (Akam.53:4-6).

Araṅceytiṅkaḷ - *Araṅceitarkuṛiya Kārtikai mātam* (The month of Kārtikai auspicious for doing righteous acts)

Women would light lamps in a row on the full moon day in the month of Kārtikai when Pleiades (Kārtikai star) ruled (Nar.202:9-11).

Araṭtāru - *Aravali* (The righteous path)

Pāṇṭiyaṇ Palyākacālai Mutukuṭumip peruvaḷuti

before he began an invasion would give a prior warning to his enemy country, so that brahmins, cattle and sick persons and those who had no children, may reach places of safety. Such was the righteous way followed by him (Puram.9:1-6).

Araṭturai - *Arattin kūrupāṭu* (Essence of righteousness)

Kaḷḷil Āttiraiyaṇār has sung about Āṭaṇṭukaṇ thus: "Oh Thou essence of Righteousness, who hast undertaken to foster and protect many under your shade. I shall never forget thee" (Puram. 175:5-10). Celvakkāṭuṅkō Vāḷiyāṭaṇ when he performed the grand sacrifices, completed also other righteous activities pertaining to them (Pati.P.7: 6,7).

Araṭturai Ampī - *Nīrturaiyiṅkaṇṇē arattirkkāc ceyalpaṭum teppam* (The ferry that was plied between the banks of a river as an act of charity)

Karumpaṇūraṇ was like the charitable ferry that transported people who wanted to cross the river from one bank to the other whatever their status, great or small (Puram 361:22-26).

Araṭtoṭu niṛral - *Talaivaṇ Talaiviyaṭaiya Kātalai Mu- raippaṭi veḷipaṭutti karpu vaḷippaṭuttal* (The proper exposure of the secret love of the hero and the heroine and its regularisation into a virtuous union through proper marriage)

"When our mistress the heroine was washed away in the river, a certain person appeared unexpectedly there and jumping into the water, caught hold of her body and brought her safe ashore; as her bosom had lain on him, she became chaste enough to make the rains fall at her bidding; but her parents were planning to give her in marriage to a person other than the hero who saved her; if this were done, honey and millet will not grow in the hills; and arrows of the *kuravas* too will miss their marks", Saying like this, the companion revealed the secret love of the heroine to the mother and she in turn informed her husband of it, so that the affair may end in the proper marriage of the heroine and the hero (Kali.39:2-21).

Aranteri tikiri - *Aṛattin valicceluttum āṇaiccakkaram*
(The king's writ that is carried out in a righteous way)

"To the king's writ that runs along righteous paths, anger, lust, over-kindness, fear, falsehood, attachment to things and harshness in punishment, are obstacles" (Pati.22:1-4).

Araneri - *Aṛattin neṛimurai* (The way/path of virtue/Righteousness)

Though possessed of elephantry, cavalry, infantry, and chariotry, a king's success depends more upon righteous administration (Puram.55:7-10). In the abode of the brahmins there dwelt wise elders who did not swerve from the paths of rectitude (Matu 472-474). The mother prayed: "My young daughter with her crescent forehead, having concluded that elopement with her lord was the right thing to do, has gone with him along the desert tract; may her path become sweet and easy". (Aink.371;3-5).

Aram - 1. *Manmācu akarriya makkaḷatu olukālāru*
(The moral code of persons of unsullied conduct/virtue/goodness/merit/righteousness)

If the persons outside the hedge desired, harvesters of sugar-cane would throw them a few canes, in order to acquire merit (Puram.28:11,12). Cōḷaṇ Nalaṅkiḷḷi had a royal canopy which rose above the twin umbrellas of the Cēra and the Pāṇṭiya kings, just as wealth and happiness are concomitants to virtue which is alone permanent (Puram.31:1-4). Opposing kings when they fought with each other observed righteous rules of conduct in war (Puram.62:7,8). Āy was no trader who purchased merit bartering it for wealth, preparing for his after-life even in this life time (Puram.134:1,2). Cōḷaṇ Karikār peruvaḷattāṇ who knew well the value of sacrifices had performed many of them, at the direction and guidance of the righteous brahmins of noble conduct in his court, who were well-versed in the procedure for sacrifice (Puram.224:4-10). The tongues of brahmins ever talked moral truth; they performed rare sacrifices; they were very learned (Pati.64:3-5). Koṅkai harbour was well-guarded by the heroic Pāṇṭiyas valiant in war, who never swer-

ved from the path of virtue (Akam.27:8,9). The gooseberry fruit that is a boon to all thirsty wayfarers and keeps them alive, has been glorified as the "Green fruit of the life-saving righteous nelli" (Kuru.209:1). As the people of the country performed righteous actions in spite of difficulties, it rained (Nar. 42:2,3). Holy brahmins had a righteous way of life as laid down in the scriptures whose virtue their tongues chanted always (Aink.387:1,2). The heroine who lost her brightness when her lover did not favour her with his love, was compared to a man who had grown old without doing any righteous deed, losing the radiant wealth of after-life (Kali. 38:19,20). Lord Tirumāl, is the protector of the worlds, thrice-seven, with grace as his canopy and truth as the central rod of the canopy (Pari. 3:74-76). The righteous who followed the nature of Lord Murugaṇ will attain the shade of His feet; those unrighteous, unknown and unsung, will not attain the shade of His feet (Pari. 5:71,74).

2. *Aṛakkaṭavuḷ* (God of Righteousness)

The heroine unable to bear the pangs of separation from her lord said: "Oh sea! If you do not show me where my lord is, who has forsaken me, I shall bale out all your water with my legs making you dry and sandy; how can the God of Righteousness come to your help then?" (Kali. 144:45-48).

3. *Aṛaṇḷ* (Ethical texts/Holy texts/sacred texts)
"The sins of cutting off the udder of a cow, foeticide, and hurting brahmins can be expiated but not the sin of ingratitude" say the sacred texts (Puram. 34:1-7). There was also a practice of the hero properly marrying his paramours in accordance with ethical texts (Kali. 96:33,34).

4. *Karpu* (Chastity)

Women who guarded their chastity, bathed in the Vaikai sporting rightfully with their husbands (Pari. Ti. 2:48-50).

Aral - 1. *Karumaṇal* (Black sand)

Women undertaking the austerities of widowhood cut off their dark tresses resembling black sand

(Puram.25:12-14). The trumpet-flower and jasmine falling on the dark sand, made it beautiful (Akam. 237:1,2). The hero sported in the freshes of the Vaikai thus: the dark tresses became the fine black sand of the river; the collyrium-fed eye was the carp: by the fragrant grove, breaking the dam of modesty (of the maiden), the hero sported in the freshes of the river with his companion the bard, as the buoy (Kali. 98:14-19).

2. *Nār* (Water)

It rained heavily and the carp swam against the current of the river (Netu. 18). The stag embracing its mate drank the cool water and rested under some shade (Akam. 23:8,91; 154:8,9 184:11,12). The water in the river meandered like a slithering snake, its back curving as it moved (Nar. 157:3,4). The heroine's eyes shed hot tears, in contrast to the season when water-flow was excessive (Kali. 36:14,15).

3. *Arutal* (Drying up)

The tears of the heroine flowing steadily because of excess of grief, became a trickle as they were evaporated in the fire of love (Kali. 71:4).

4. *Neṛippu* (Curliness/waviness)

Wavy, jagged lightnings pierced through the cloud (Kali. 55:1).

5. *Arittolūkai* (Water flowing)

The wide water-front with the sands washed ashore by the waters (Akam.25:21).

6. *Āṭai* (Garment)

The town watchmen wore dark soft garments finely wrought (Matu. 638).

7. *Taḷa Aruti* (Musical beat)

Women danced keeping time to the tune of the flute's regulated beat (Ciru. 162).

Aravar - 1. *Araneñcinār* (Men with righteous mind)

Aiyūr Muṭavaṇār hailed TāmāṇTōṇrikkōṇas the most righteous of righteous-minded men (Puram. 399:19). The maid consoled her mistress, the

heroine, not to Rose herself in sorrow, condemning her lord who had left her, as a man without a righteous mind (Akam. 85:3-5). The maid told the heroine, whether the hero be a righteous-minded man or not, the people of the village, who were slandering them, were stupid (Kuru. 284:3-5).

2. *Pārppār* (Brahmins)

The maid told the hero "One may swear by touching the feet of brahmins but no one should swear in the name of Lord Murukaṇ's peacock and his spear" (Pari. 8:67,68).

Aravilaivanikaṇ - *Poruḷ koṭuttu arattinaik koḷḷum-vaṇikaṇ* (A merchant who buys ethical merit for money)

The monarch Āy was no merchant to buy ethical merit by giving wealth in exchange for it so that what was accrued in this birth might be useful in the next (Puram. 134:1,2).

Aravai - *Aṛam* (Righteousness)

Cowherds with righteous minds (Puram. 390:1).

Aravōr - *Arattiraṇṇaiyavar* (Men with the valiancy of truth/righteousness)

Pottiyār seeing the memorial-stone of Kōpperuñcōḷaṇ said, that he was a king who ruled impartially according to the code of ethics hailed by wise men known for their valiancy of truth and righteousness (Puram,221:3).

Aravōṇ - 1. *Maruttuvaṇ* (Physician/doctor)

A physician is one, who after examining his patients gives them not what they desire, but the remedy which will cure them of their sickness. The father of a maiden, when his daughter asked for bangles gave her smaller golden bracelets (Apparently the father was aware of the possibility of his daughter's hands becoming leaner owing to love-sickness soon) (Nar.136:1-3; 7-9).

2. *Iyamaṇ* (God of Death)

Dharmaputraṇ was the son of Iyamaṇ (Puram. 366:6).

Aṇṇōṇ maṇaṇ – *Dharmaputraṇ* (Son of the God of Death)

Kōtamaṇār addressed Dharmaputraṇ as “The son of God of Death’ and imparted ethical principles to him.

Aṇṇaṇ – *Arakkaṭavuḷ* (The God of Righteousness)

Ilāṇcēral Irumporai was a descendant of the monarch Māntaraṇ whose rule was approved of even by the God of Righteousness (Pati.90:12,13). To the heroine who asked if it was proper to pray to the Sun-God for the well-being of her lord, the maid said: “The God of Righteousness has brought back the hero from his enterprise, out of consideration for chaste wives like you, at whose bidding even the rains pour, lest they should grow pale and sallow owing to the separation” (Kali.20-22).

2. *Aṇṇāl* (Ethical texts)

The hero told the heroine that forcible union with women with beautiful faces like the moon without blemish, was also a kind of marriage accepted by the ethical texts (Kali.62:15,16)

3. *Aṇṇam* (Righteousness/Virtue/Charity)

It was traditional, in lamenting the death of the hero, to revile the God of Death as unjust and unrighteous (Puram 255:4). The dark cloud riding high in the sky blazed with lightnings, fulgorant like the bright sword drawn from the scabbard of upright kings unswerving from the path of virtue (Akam.188:1-6). The maid urging marriage told the hero thus: “Our unkind and unrighteous mother would embrace the heroine when ever she languished in pain like a peafowl caught in a net; therefore we were not able to meet you as you indicated” (Kuru.244:3-6). The hero was referred to as an unrighteous person as he continued to meet his beloved clandestinely, (knowing as he did, her difficult plight) without making arrangements for the marriage (Nar.227:1). The maid enquired of the heroine, on seeing her forehead shining beautifully like gold at night, whether the unrighteous hero had returned after all (Aink.229:2-4). The bard-companion of

the hero would eulogise his master, the hero, that no one had called him a man without virtue or love; but the paramour of the hero, said in her sulks, that this companion was also a madman (Kali.74:6,7). Virtue that is fostered by the noble brahmins is Lord Tirumāl (Pari.1:40-41) Kaṭuvaṇ Ilaveyiṇaṇār said that all that he implored of Lord Murukaṇ the Red Lord was only grace, love and virtue and not wealth gold or sensual enjoyment (Pari.5:78-61).

4. *Ilāṇaneṇi* (Household virtue)

The prosperity of a sinless householder who gave freely and unstintingly to suppliants and who lived a righteous life of a householder as ordained, would multiply manifold even as the trees standing on the banks of a river flourished and grew luxuriantly (Kali.27:1,2).

5. *Vētam* (The Vēdas)

Brahmins twice-born, having spent fortyeight years in the bramacharya way of life, as ordained in the Vēdas, followed always the high principles spoken of in them. (Mur.178-182).

6. *Vēḷvi Mutalvan* (Lord of Sacrifice)

The Vēdas say: “The five elements the sun and the Moon and the Lord of sacrifice and others took their origin from Lord Tirumāl (Pari.3:4-5).

Aṇṇaṇ kaṭai – *Pāṇaneṇi* (The way of sin)

The hero parting from his beloved, convinced her that he had to seek wealth with which they might lead a sinless life, never having to beg from others at any time; she prayed for his successful return after carrying out his several tasks (Akam.155:1-6).

Aṇṇilālar – *Aṇṇillātar* (Men without virtue/righteousness)

The maid told the heroine who was pining for her lord in the rainy season, that she must wait patiently for her lord’s return; at which the heroine, unable to bear the pain of loneliness said: “Will he at all come; the unrighteous, heartless one who is dwelling in his encampment

unaware of my love-sickness?" (Akam.294:12-14). The heroine would revile her lover who parted from her without gracing her with his love, as one without any virtue (Nar. 275:8). The hero who left the heroine without favouring her with his love was called an unrighteous person by the maid in disgust (Aink.229:2).

Araṇḍi - *Araṇḍilātavaṇ* (A person without righteousness)

To the maid who belittled the character of the hero, the heroine expatiated on his qualities: "He who stole my heart is not an unrighteous person, who does not fear that which should be feared" (Kali.42 26,27).

Araṇḍi - *Arattin Vaḷimurāi* (The path of virtue)

Lightning shone brilliantly like the sword drawn from the scabbards of heroes fighting against their foes on behalf of a king with impartial sceptre, who never deviated from the path of virtue (Akam.188:3-7).

Araṇḍi - *Arivaiyūḷaiyōr* (Wisemen/learned)

Māṅkuṭi Marutaṇār referred to the sages in the Jāin Assembly on Maturai thus: "They understood the past and looked into the future and the events of the present, expounding it to others. They knew all things in heaven and earth through their learning; they performed austerities as they had perfect health; further they were full of erudition and sober intelligence" (Matu. 477-481). Wise men well-versed in ancient lore have said that if virtue and noble worth are lost, it would be difficult to restore them to their pristine state even for holy men of pure intelligence (Kuri.15-18).

Araṇḍi - *Yōka urakkamuṭaya Tirumāl* (Lord Tirumāl in his sleep of consciousness)

Lord Tirumāl lies on his bed of the thousand-headed serpent (Āticēṭāṇ) wearing the wreath of sacred basil in the midst of the ocean of milk in his sleep of consciousness (Pari.13:26-29).

Araṇḍi - *Arintavar* (One who knows)

There is no one who knows the last day of his life (Kali.12:15).

Araṇḍi - *Arintavar* (Sages/wisemen/learned men)

The soldier in the battle-field said that there was none in the enemy camp, who knew what the king had in his mind (Puram. 301:10). Lord Murukaṇ was the theme of excessive praise by sages (Muru.263). Wise men who were ever full of nobility praised the sense of gratitude, avoidance of bad company, the kindly face and pleasing words of Ōymāṇāṭṭu Nalliyakkōṭaṇ (Ciru.207-209).

Araṇḍi - *Arintirukkiṇṇavar* (Witness)

Though men may do evil deeds and hide themselves thinking no one had seen them, there is no closer witness than the heart of the doers themselves (Kali.125:1-4).

Araṇḍi - *Arityāta maṭamaiyūḷaiyavar* (Ignorant fools)

The moon-god moves in the heavens showing even to ignorant fools the instability of the world where that which has grown wanes, that which is small grows big, and that which is born dies, while that which dies is born again (Puram 27:11-14). The maid said that the hero who was unaware of the hierophant's diagnosis of the heroine's lovesickness as due to the impact of Lord Murukaṇ, should not come to the tryst by night (Kuru.360).

Araṇḍi - *Aripavar* (One who knows/one who is well-versed)

The bulls were young; the carts were over-loaded with goods; therefore the drivers carried a protecting axle in their carts as there was no one who could know the trouble they might encounter, when the cart went up and down in uneven ground (Puram.102:15-). Those who knew well the fertility of the enemy country would feel sad if they saw its ruined state now (Pati.26:4,5). The languishing heroine told her maid who asked her to bear her pain; "Do those who advise others to bear the pain of love, themselves know about it?" (Kuru.290:1,2) The heroine told the maid "The association with the lord of the big hills is a trouble to us; you but need not lament there is no one who knows it" Thus the confident heroine consoled the maid (Nar.309:6-8).

Arivar - *Cāṇrōr* (Noble person)

The heroine suffering from love-sickness caused by the noble hero said: If my lord were to hear that my former beauty was restored by the grace of Lord Murukaṇ, and misconstrue it, I cannot thereafter bear to live". (Akam.98:26.27)

Arivaṇ - *Kaṇi* (Astrologer)

The hero would arrive with elders well-versed in doing auspicious things at the right moment with the help of an astrologer, to arrange for his marriage with the heroine; the astrologer was so infallible that his calculation for fixing the auspicious moment for a marriage never went wrong (Kali.39:46-50).

Arivu - 1. *Poruṭai pakuttu uṇarum uyiraral* (Intelligence/knowledge/learning understanding)

Even if one were to be capable of measuring the depth of the sea, the width of the earth, the direction of the sky, it will not be possible for him to reckon the intellect, love and graciousness of Cēramāṇ Yāṇaikaṭcēy Māntaraṇcēral Irumporai; (Puram.20:1-6). When a man whose five senses are functioning well becomes poor, even his intellect will be affected, making him hide from his guests who came to see him (Puram.266:11-16). Peruṇcēral Irumporai had a noble nature whose favour was given to both men of intellect and men without understanding, each according to his merit (Pati.71:25,26). Misery has the power of producing listlessness that impairs even amazing intelligence (Akam.71:7). Pain would destroy modesty and make a woman lose her understanding (Kuru.231:4,5). The heroine said to her maid: "As my intellect and feelings have gone to the hero, my body has become empty and denuded of everything" (Nar.64:7-9). The lovelorn hero referred to his youthful beloved thus: "Making a prisoner of my intellect, she had left for her home" (Kali.57:24). The wisdom and intellect and virtue, of Lord Tirumāl are exquisitely fine (Pari.13:55).

Arivuṭaiyavan - *Arivinaiyuṭaiyōṇ* (Man of intellect)

Karikāṇ Peruvaḷattāṇ vanquished his foes; fostered bards with their families and performed many sacrifices; hence he was a man of intellect who was aware of the value of these actions (Puram.224:1-10).

Arivuṭayōṇ - *Arivinaiyuṭaiyōṇ* (Man of intellect)

Even the administration of a king would follow only the wisest in a family of many and not necessarily the eldest son, just because he was born first (Puram.183:5-7).

Arivumaṭam - *Arintum Ariyātār Pōliruttal* (Assumed ignorance)

Oymaṇaṭṭu Nalliyakkōṭaṇ would assume ignorance before persons who had no intelligence to understand what he said (Ciru.216).

Arivōr - *Aripavar* (Persons with understanding)

The heroine told her maid: "Our lord having made love to me knows now my sleeplessness owing to the extreme cold in the nights; as he has left me in spite of it, he is heartless" (Nar. 281:8-11). As Lord Tirumāl is the Lord of both demons and devas, those who follow his tradition know not any distinction of friend or foe (Pari.3:53-58).

Arukārpaṇavai - *Ārukālkaḷaiyuṭaya vaṇṭu* (The six-legged beetle)

The beetle hummed around the white-lily as if it were studying the fragrance of the flower (Puram.70:11,12).

Aruku - *Ciṅkam* (Lion)

The Potiṇi mountain of Āy Vēḷ had an elephant that had vanquished a lion (Akam.1:4).

Arukai - 1. *Kurunila Maṇṇaṇ* (A Petty king)

The petty king by name Arukai who went to war wearing the *uḷṇai* flower, was a close friend of Kaṭalpirakkōṭṭiya Ceṅkuṭṭuvaṇ. (Pati.44:10-11).

2. *Arukampul* (A kind of grass/harialli grass)
Deer would love to eat the dark long *aruku* grass looking like sapphire (Kuru. 256:1-3). Relatives of the bride would adorn her with a white thread

to which were tied sirissa leaves and the sprout at the root of the *aruku* grass (Akam. 136:10-14).

Arutolil Antaṇar – *Arutolilaic ceyyum antaṇar* (Brahmins performing their six-fold duties)
Kuḷamurrattut tuñciya Kiḷḷivaḷavaṇ was lord of fertile fields where the lotus flowered, red like the flames of the fire of the sacrifices performed by brahmins following their six duties i.e. chanting the Vedas, teaching, sacrificing, conducting sacrifices, giving and accepting gifts (Puram. 397:19-21).

Arumīṇ-Kārtikai mīn (Constellation of Pleiades)
After tilling was over when the rains ceased and the full moon was in Pleiades, people would brighten the streets at midnight by lighting lamps and hanging garlands (Akam. 141:6-11). It was a practice to light rows of the bright lamps in the month of *Kārtikai* on the auspicious day having Pleiades as the ruling star (Nar. 202:9-10).

Arumukam – *Arumukattaiyuṭaya Murukaṇ* (Lord Murukaṇ with six faces)
Lord Murukaṇ with six faces and twelve arms desired Vaḷḷi whose charms excelled those of all other women (Pari.14:21,22).

Arumukavaṇ – *Arumukattaiyuṭaya Murukaṇ* (Lord Murukaṇ with six faces)
Lord Murukaṇ is hailed as “Arumukava” Lord with the six faces (Muru.Ve.8).

Aruvar – *Mātavar Maṇṇaiyiyar Aruvar* (The wives of the six holy seers)
Young Lord Murukaṇ in six forms was borne by the six wives (excepting Aruntati) in the blue pool of the mountain (Muru.255,256).

Aruvai – *Āṭai* (Garment)
Koṇṇeruṅkāṇam had a waterfall descending in many streams from the peak resembling the white expanse of a garment (Puram. 154:10-13). The wife of a dark soldier slain in battle covered by pure white garment, requested boys and beaters

of small drums and the minstrels to drive away the birds which were hovering noisily round the corpse of her husband in the battle-field (Puram. 291:1-3). Nalliyakkōṭaṇ gave to bards, garments fine like the peel of bamboos (Ciru. 236). The child slept by the side of his foster-mother on a soft bed covered by fragrant cloth (Nar. 40:5,6). The heron had wings, white like the cloth washed well and rinsed at the water-front (Nar.70:2,3).

Arai – 1. *Pārai* (Rock)

The small tank at Parampu hili had at its head a rock and a small hill; with its curved shore it resembled the moon eight days old (Puram. 118:1-3). As the pool in the rock had gone dry owing to the heat of the burning sun, the paddy falling on the rock became parched rice at once (Akam. 1:11-13). The hero would not forget to think of the heroine even when he had crossed the rocks beyond the Vēṅkaṭam hills belonging to Pulli (Akam. 209:8-11). On the rock would fall the honeyed flowers of the *iṅkai* creeper looking like molucca-beans placed by maidens for playing in their court-yard (Nar. 79:1-4). *Vēṅkai* flowers lay beautifully spread on the wide rock (Aink.219:1,2). The flowers scattered on the wide rock on the hill-side adorned it (Kali. 49:23,24). As the companions of the daughter of the heaven's king (Dēvacēnai) fought with the companions of Vaḷḷi, they buzzed like the bees sucking honey from the flowers in the rock-pool (Pari.9:62,73).

2. *Pātti* (Patch/pan)

Like the doll made of salt from the pan, dissolving in contact with rain, the hero lost himself as he was trying to cross the sea of love-sickness (Kali.138:14-17).

3. *Ammi* (Horizontal grinding-stone)

Women who went to bathe in the river, ground together vermilion-paste, *akil*-paste and camphor on the grinding-stone. (Pari.10:81-83).

4. *Pācaṇai* (Military camp)

The military camp had all the basic require-

ments (Pati.24:14).

5. *Taṅkutarkeṇat taṭukkappaṭṭa cīru iṭam* (A Small room intended for resting)

The king retired to his small anteroom in the encampment enclosed by curtains stretched on tight ropes. But owing to his pre-occupation with the next day's battle he did not sleep; the camp was guarded by fierce war-like Ionians with tough bodies who were moving about on guard-duty; chains with tiger-marks were found in the royal tent lit up by gemmed lamps (Mūl: 61-67).

6. *Vaṇṇanai* (Treachery/deceit)

The hero gave delight to his beloved, deceitfully pretending that he loved her, but later he left her and thereby made her miserable; this was, like an *acuṇam* being deceived into becoming happy on hearing the fine music of a *yūḷ* but later on, being killed with the thunderous sound of a drum – beat by a treacherous person (Kali. 143:10-12).

7. *Tuṇukku* (Bit/particle)

The pollen from the *kuravam* flowers fell upon the *kōṇkam* flower whenever the bees buzzed around them, like the fine particles of silver from a fine silver rod as it was filed, falling upon the pan of a pair of scales of a goldsmith (Akam.317:8-11).

8. *Koṭṭil* (Stall/cowshed)

Erumai, lord of the Vaṭukars seized the herd of cattle with their calves from the stalls of cow-herds and stocked his own village-common with them (Akam.253:16-19).

9. *Aṟuttal* (Cutting/reaping)

The *Marutam* land was so fertile that it was able to offer to all the visitors, the sweet treacle of sugarcane cut from the fields (Pati.75:6 - 8).

Araikōṭal – Kīḷaṟuttal (Undermining/treachery)

The hero deserting the heroine after enjoying her, was more treacherous than one who, knowing the value of a pain-relieving medicine, denied all knowledge of the same (Kali.129:23-25).

Arainar – Aṟuppavar (Reapers)

The sweet juice of the sugarcane reaped by the harvesters was given with pleasure to the relatives who had come as guests (Puram.42:14-17).

Araipōtal – Kīḷaṟuttal (Undermining)

The heroine said thus: “Is it possible for me to show my displeasure to the hero as my heart and senses have been undermined owing to the absence of my lord, like the red soil of the field ploughed many times after rains, that gets loosened up” (Akam.26:23-26).

Anpan – Kātalan (Lover)

During the water-sport, the heroine continued to sulk even though her lord prostrated his body daubed with sandal-paste on the ground before her and begged for forgiveness (Pari.7:73-76).

Anpu – Toṭarpuṭaiyāriṭatuk koḷḷum parṟu (Love/affection/grace kindness/mercy)

Nariverūttalaiyār advised Kōpperuṇṇēral Irum-porai thus: “Keeping away from bad men who do evil without love or mercy who deserve to go to hell for their actions, foster and protect the land like parents who bring up their children with love” (Puram.5:5-8). Pottiyār who went to Kōpperuṇṇēḷaṇ's place after he had died and become a memorial stone, said: “Oh, thou unkind friend, who prevented me from joining you in death, saying that I should only come after my wife had delivered her son! where is my due place by your side?” (Puram.222:2-6). The residences of the holy brahmins were filled with kind-hearted elders who never swerved from the path of righteousness (Matu.472-474). The foster-mother felt sad that her daughter who liked her parrot, ball and molucca-beans formerly, did not now have grace or love or natural beauty as before (Akam.49:1-3). Both the hero and the heroine had love, tenderness, good behaviour, softness and melting speech (Akam.225:1-3). The heroine told the maid: “May those who go after wealth, heartlessly and mercilessly leaving their spouses, be deemed wise men; let us be termed foolish; it does not matter” (Kuru.20).

The trumpeting of the elephant resounded like thunder when it was hit by the arrow of the unkind hunters who desired its tusk though it had just been wounded in a fight with a tiger near the spring (Nar.65:4-8). The heroine told the bee, "Please inform him, who crossed the difficult desert-tract about my plight, for he is unkind" (Nar.227:1; 10-12). The hero proved to be without love as he did not take proper and suitable steps to marry his beloved (Aink.119). The male pigeon would relieve the discomfort of its loving mate in the wood by spreading its soft wings over it for shade (Kali.11-12,13). Lord Tirumāl shines radiantly like love within righteousness (Pari.3:65). Lord Tirumāl seated in Irūṅkuṇṇam showed grace towards all living things appearing in all worlds removing their affliction of birth and death (Pari.15:51-53).

Anril - Oruvakai paravai (Night-heron)

The *anril* its head red like fire, would with its female having a curved mouth like a shrimp, sound from its nest in the *taṭavu* tree such that love-lorn persons separated from their lovers became listless (Kuru.160:1-4). The *anril* with its curved mouth and horn-like voice, seated on the inner frond of the palmyrah-tree, would call for its mate (Kuri.219,220). The black-legged female *anril* in its first pregnancy staying in the midst of twigs in the thick frond of the palmyrah would call for its mate at midnight (Kuru.301:1-4). The *anril* would call for its mate in the white-sanded palmyrah groves in the land surrounded by back-waters where the blue-lily bloomed (Akam.120:14-16). The love-lorn hero said: "My passion resulted in my riding a horse of palmyrah leaf-stem; the gossip of the town gave me a wreath of mader flowers; the orb of the sun afflicted me; at night, the north wind scattering dew drops, the *anril* mating with its spouse gives voice to its joy; all these have made me miserable and hapless. How can I hope to survive?" (Nar.152:1-9). The mournful cry of the sharp-mouthed *anril* as it stays alone

in the palmyrah tree would inflame further the burning heart of the love-lorn heroine (Akam.305:12-14). The heroine addressing the *anril* dwelling in the palmyrah-stem in the open glade asked it: "Are you sounding boisterously at my distress that my lord had wasted my beauty or are you crying like me in grief, at parting from your sweet mate?" (Kali.129:12-15).

Annacceval-An Anapparavai (Male swan/cob-swan)
Potiyil hill belonging to Āy, where clouds rested was so fertile that when the monkey on the jack-tree in the glade beat the drum of the minstrel mistaking it to be a jack-fruit, the cob-swan gave voice in contrast to it (Puram.128:1-5). As the young female swan sped fast it was mated by its cob (Kali.147:64-66). Sages and Devas hailed Lord Tirumāl in these words: "Oh Lord Tirumāl, you made the continuous down-pour by the great clouds of the sky to dry up, by beating it with your giant wings when you took the form of a great cob-swan" (Pari.3:25-28)

Annām - Oru Vakaipparavai (Swan)

The fragrant screw-pine bloomed like a swan on the sandy shore by the side of the sea (Ciru.146). The swans flying in order were compared to fleet-footed horses harnessed to the chariots (Akam.234:3-7). The cob-swan with its soft downy feathers roaming about with its mate beside the lotus flower in the tank was likened to a brahmin bridegroom on his wedding day going round the sacrificial fire with his bride (Kali.69:1-7). The cob-swan mistaking the conch in the sea to be its mate, placed its foot upon it (Aink.106:23). People of wealthy families would lie on soft beds on blue silk made of fine downy feather of swans that had mated (Kali.72:1-2). The swan would sleep in the fields of superior paddy at Cāykkāṭu (Nar.73:7-9). The short-legged swan rested on the sand-dune enclosed by the sea (Kuru.300:6).

Anni - Kurunilamannan (Petty king)

When a warrior called Anni cut off the trunk of

the ancient *puṇṇai* tree of Titiyaṇ at the battle of Kurukkai, minstrels sounded many musical instruments (Akam.45:9-12). A mother whose daughter had eloped, said: "May the hands which had troubled my daughter suffer like the ancient *puṇṇai* tree of Titiyaṇ when it was cut by Aṇṇi in the battle-field of Kurukkai" (Akam.145:10-14,22).

Aṇṇi miṇṇili - *Aṇṇiyin makaḷ* (Aṇṇi's daughter)

Aṇṇi's cow entered a field and ate up the green-gram plants; making much of this, the *kōcars* mercilessly plucked the eyes of Aṇṇi. On seeing this heartless cruelty towards her father, Aṇṇi Miṇṇili did not eat food or wear good garments until brave Titiyaṇ to whom she appealed for vengeance, destroyed the *kōcars* (Akam.262:2-13).

Aṇṇai - *Tāy* (Mother)

The heroine whenever she played the ball-game or the game of molucca-beans with her maidens, would soon grow tired and hug her mother for comfort, her forehead budding with perspiration (Akam.17:1-5). The heroine told the maid whom she suspected might reveal her true love to the foster-mother; "Even if I were to lose my life, please do not apprise my mother, that my sallowness is due to my love sickness" (Akam.52:13-15). The heroine said in a melting mood: "Our mother is deep in slumber; all other living things are asleep; therefore if my lord were to come, this is the proper time for our meeting" (Akam.68:9-12). The heroine told her maid, "If my mother were to know of my sadness, my bangles coming loose and weariness constantly racking my body and suspect the reason for my sickness, would I continue to live?" (Kuru.316:1-3). The mother asked her daughter why she cried when she broke down on seeing the place where she had first met the hero (Nar.17:3-6). Desire oppressing her when the heroine sighed at night, suffering like a female-deer stricken by the dart of a hunter, the mother asked if she had not yet gone to sleep (Nar.61:3-5). The mother did not know the secret

union of her daughter with the lord of the ford; believing the mean words of the women of the hamlet, she stared angrily at the sallow complexion of her daughter (Nar.175:5-9). On seeing the growing sallowness on the forehead of the heroine caused by her separation from the lord of the hills, the mother with sooth-saying old women tried to scry the reason for it by spreading paddy of the ground and counting it in ritual fashion (Nar.288:4-7). The heroine told her maid that her lord came to her in spite of her mother's strict watch (Aink.115:3,4). At the separation from the hero, the heroines' eyes beautiful like flowers, lost their charm and it was noticed by her companions and her mother (Kali.122:1-3).

2. Tāy (Aṇṇai viḷi) (Hail mother)

"Hail-mother! May you live long" (Kuru.1; Akam.68:1)

Aṇantar - **1. Mayakkam** (Drowsiness)

The chieftain who was sleeping drowsily after swilling toddy in front of the house, had the day before entertained his guests with food and drink obtained by pledging his sword (Puram.316:1-6).

Aṇantal - **1. Cerukku** (Intoxication)

The hill-men of Naṇṇaṇ would give to their visitors as breakfast, the fat flesh of the monitor-lizard, deer and porcupine along with toddy made from rice and matured drink kept in bamboo-pipes. To relieve them from the intoxication of the drinks, they would eat bamboo-rice cooked with the flour of jack-fruit seed and tamarind cooked in butter-milk (Malai.170-185).

2. Mantamāṇa Ocai (A dull sound)

Goblin-women smearing their hair with the blood scooped out of the wounds of the slain soldier in the battle-field, would dance, keeping time to the dull sound of the drums (Puram.62:2-5).

Aṇam - *Aṇṇapparavai* (Swan)

The beautiful heroine had the majestic gait of the swan, the grace of the peacock and the innocence of the dove (Kali.56:15,16).

Analan - *Anki* (Agni/Fire God)

Lord Indra who was defeated by Lord Murukan, the Child-God without any weapons, realising that he was the proper person to be the commander-in-chief for the army of the Dēvas gave to him the peacock as his mount; Iyaman the God of Death gave him a goat and (Agni) the Fire-God gave him a cock-each as a part of the essence of their bodies (Pari.5:55-62).

Aniccam - *Oruvakai malar* (A kind of sensitive flower)

The heroine and her maid guarding the millet-field at the hillside after bathing in the spring culled many flowers including *aniccam* (Kuri.62). The hero wore the garland wrought of '*naravam*' flowers together with water-lily, blue-lily, *aniccam* and jasmine and a wreath of fragrant flowers (Kali.91:1-3).

Ā

Ā - Pacu (Cow)

The ethics of war forbid the killing of cows during war (Puram.9:1-6). The bodies of the warriors returning with the cows seized from the enemy, were covered by dust (Puram.258:10). The water-lily flowers that lay scattered on the ground after a *tuṇṇikai* dance were eaten up by the old cows with curved heads (Pati.13:5,6). Butter was churned from the curds of red-coloured cows (Peru.306). As the cow that had recently given birth to its calf grew enraged and sprang upon the bard, he dropped his *yāl* and rushed into the heroine's house for safety (Akam.56:10-12). Cowherds driving their cows home played on their reed pipes. (Akam.214:12). Calves would anxiously await in the evening the return of their mothers after grazing (Kuru.64:1-4). The red-coloured cow, whose calf was tied to the jack - tree in the village-common, ate up the ripe fruit hanging at its root and drank the water nearby (Nar. 213:2-5). A cow would lovingly go to the place where its calf was tethered (Kali.81:36,37). Just as a cow that had just calved, charged against any one who approached its young one, the mother of the heroine showed her anger towards the hero who came to her daughter by stealth (Kali. 116:8,9).

Āam - Āccāmaram (The sal tree)

"If our dear lord who went along the forest of luxuriant sal trees returned, we would be happy" said the heroine. (Kali.143:29,30).

Āy - Vallal (A munificent patron)

Also known as Āay Anṭiraṇ, and Āy. As Āay gave away the bull-elephants to the minstrels, the yard where they had been stabled appeared desolate; flocks of peacocks made it their home.

His place also appeared so, with the women wearing only those jewels which could not be given away to others (Puram.127:2-6). The Potiyil mountain of Āay was accessible only to danseuses and not to enemy kings (Puram.128:5-7). Wondering at the munificence of Āy who gifted away numerous elephants, Muṭamōciyār asked if in his land the cow-elephants littered ten calves at one birth. If the elephants given away by this patron to bards were to be counted, they would exceed in number the spears thrown down by the *Kōṇkars* when they fled before him after the battle (Puram.130:1-7). Āay was no sordid merchant who traded his righteousness by bartering it for wealth, so that the merit he earned in this birth would stand him in good stead in the next; he gave of his bounty, following the righteous path trodden by wise men before him (Puram. 134). He attained fame by subjugating his very powerful enemies with his great prowess (Puram. 135:20-22). He was lord of the groves by the hillside, rich with honey-combs with never-ceasing flow of new honey; he was bountiful; he wore the hero's anklet; Muṭamōciyār therefore hailed him as the refuge of poets and blessed him that he might live long on this earth (Puram. 375:5-16). He was chief of the warriors who destroyed the forts of enemies and brought back rich ornaments as booty; he wore a great ornament made of radiant gems (Akam.69:16-18). Those who came to him seeking gifts, whether, they were proficient in their arts or not, got their vessels filled with good food. (Akam.152:19-21) The heroine was redolent with the fragrance of Vēṅkai flowers and the glory-lily in the *Potiyil* hill of Āay, caressed by the clouds (Kuru.84:3-5). The sound of the decorated chariot obtained as a gift by a suppliant in the happy court of the patron Āay, was compared to the cry of a stork sitting on the *puṇṇai* tree (Nar.167:1-4).

Āay Āṇṭiraṇ - Vaḷḷal (A munificent patron)

He was Lord of the hill with sweet-drupe jack-fruit trees, where the *Kuravas* after swilling mead, danced their choric dance in the open space in front of the *vēṅkai* trees; he revelled in murderous warfare; the elephants gifted away by him to suppliants who came to him, were innumerable like the stars, if they studded the sky without any gap (Puram.129). He gave unstintingly to bards who came singing his praise, gifts of horses, elephants, chariots, territories and towns; when he died, hungry poets deprived of their munificent patron, went away to other lands (Puram.240:1-3;13-14). He would offer minstrels who sang the praise of his hill, playing on their drums, the flesh of porcupine, sandalwood and ivory heaped on a tiger-skin (Puram.374:11-15)

Āay Eyiṇaṇ - Kurunila manṇaṇ (A petty king)

He delighted in giving elephants as gifts to invokers who sang the praise of his hill at midnight standing at his gates. He was also called *Veḷiyaṇ Vēṇmāṇ* Āy Eyiṇaṇ. He was a man full of pity for others. He fell wounded in the sword-fight with *Miṇṇi*, at noon on the *Pāli* battle-field; the birds (who were his friends) spread their wings over him and sheltered him from the heat of the sun (Akam.208:1 - 12). Āay Eyiṇaṇ who encouraged *Nannaṇ* asking him to shed his fear, kept his word when he rushed to his help and gave his life for his friend, fighting with *Miṇṇi* (Akam.396:3-6). As Eyiṇaṇ fell in the fight with *Miṇṇi*, the birds hovered in the sky in a formation and sheltered him from the heat of the sun (Akam. 181:5-10) *Paraṇar* fancifully said, that the owl which could not come out during the day, was ashamed to see Eyiṇaṇ slain in the fight with *Miṇṇi* (Akam. 148:7-10).

Āay Kuṭi - Ūr (A town)

Āay Kuṭi was a town in the south. It belonged to *Āṇṭiraṇ*. It was famous like the *Himālayās* in the north (Puram. 132:7 - 9).

Āal - Kārtikai mīn (The Pleiades constellation)

Āal became Āal. The *mucunṭai* creeper had blossoms white like the *Kārtikai* stars (Pleiades) (Malai. 100,101).

Ākkam - 1. Celvam (Wealth/prosperity)

There was no limit to the wealth received by suppliants from the hands of *Vāṭṭārreḷiṇiyāṇ* (Puram.396:25). It was cruel to murder the minister who strove for the prosperity of his king without feathering his own nest (Kali.8:15 - 17).

2. Poruḷ (Material wealth)

The materials manufactured in *Kaṭāram* (Burma), and other rich imports, reached the city of (Pat. 191). Paddy produced by the bamboo has been called material wealth (Nar. 178:1).

3. Perukutal (Increase)

The ebb and flow of passion is never steady: with some it suddenly decreases and with some others, it increases; hence, it is comparable to the floods in the river *Vaikai* whose flow is like unto the passion of love. (Pari.6-71 - 74).

Ākam - 1. Iṭam (Enclosing space)

The war - drum resounded in the encampment such that the whole space enclosing the wide world reverberated (Pati.68:3,4).

2. Uṭampu (Body)

The heroine at midnight, covering her body with her tresses and her garments, and suppressing the sound of her anklets, met her lover at the trysting place and returned home (Akam.398:4-11).

3. Mulai (Breasts)

The hero hugging the golden-spotted breasts of the heroine was unable to part from the embrace of her loving hands (Nar.52:4,5). The tears of the heroine in anguish at the separation from her lord, drenched her breasts (Nar. 374:7).

4. Mārpu (Breast/bosom/chest)

Women whose husbands died in war, wept and lamented their loss by beating on their breasts (Puram. 25:10-12). Women embraced closely the

wealthy young men who came desiring them, so that their ornaments made marks on their bosoms (Matu. 569-572). Pāṇṭimā tēvi when her husband was away, relaxed on her cot, so that her long, plaited tresses fell on her garlanded bosom (Netu. 135-137). Thinking of the difficult path of her lord, the heroine shed tears which fell on her bosom (Kuri. 248,249). The heroine not reconciled to the separation from her husband, sighed and shed tears which fell upon the head of her son held to her bosom in close embrace and withered the flowers thereof (Akam.5:21-24). The hero with insatiable love, embraced the bosom of his paramour crushing the flowers of the garland that rested on her breast (Akam.206:8-10). If he could have amorous union with the tender, small bosom of his lady-love for even a day, the hero would not desire to live for half-a-day after that (Kuru. 280:3-5). The heroine was so tender, that at night she would be trembling in fear even when her lover was close beside her, after a love passage with her that left marks on her bejewelled bosom (Nar.229:6-8). Women would wear a wreath of 'tumpai' flowers on their young bosom (Aink. 127:2,3). It was proper for the hero not to part from the bosom of her who became his spouse (Kali. 2:18). Some women who went to bathe in the river embraced the chests of their husbands in the islets covered by flowers in the midst of the river (Pari.10:30-31).

Ākāyam - Vāṇam (Sky)

The subtle form and the world of Lord Tirumāl are in the sky (Pati. 4:31).

Ākulam - 1. Tuṇṇam (Affliction)

Kurava maidens, the companions of Vaḷḷi fought in such a way that the companions of Indra's daughter were afflicted by it (Pari. 9:66-68).

2. Pēroli (Loud noise)

The noise caused by the carts of the salt - merchants on the salt - pans, was loud like the scandalous gossip in the town caused by the hero's intimacy with the heroine (Nar.354:9-11).

3. Varuttam (Vexation)

The comical situations caused by the old brahmin ever lusting after lone women, became a source of vexation, as it was in the way of the heroine meeting her lover at their tryst (Kali. 65:25-29).

Ākuḷi - Ciruparai (Small drum/tabor)

Minstrels would carry in a pack their yāl, a tabor (called akuḷi), and a one-headed drum as they went along (Puram.64:1). The sound of the tabor, when the fingers of the player beat upon their sides, resembled the alternating cries of a pair of great owls, male and female (Malai. 140,141).

Ācāṇ - Vēlvi Mutalvaṇ (Lord of the Sacrifice)

The word of the Lord of Sacrifices, mentioned in the Vēdas, is the subtle form of Lord Tirumāl (Pari.2:61).

Ācīriyar - Kurraṇkaḷai Nīkkupavar (Teacher/one who removes error)

Palyākacālai Mutukuṭumip Peruvaḷuti earned fame by his acquisition of high truths from learned sages well-versed in ancient lore who were also experts in sacrificial rites (Matu.759-762). Among the flags fluttering in the city of Pukār, was one indicating the place where learned disputations were held by great scholars who were all masters in various lores (Pat.169-171).

Ācīriyaṇ Peruṇkaṇṇan - Pulavar (A Poet)

The only poem authored by this poet with the special honorific 'Ācīriyaṇ', is numbered Kurunto-kai 239. This poem is cast in the form of a statement by the heroine in the hearing of the hero by the wall outside. The comparison of the bee buzzing at the pollen of the glory-lily, to the precious gem spat out by the cobra, is finely conceived and full of significance.

Ācīni - Oruvakai maram (Bread-fruit tree-A kind of jackfruit tree)

In Kumaṇaṇ's Mutiram hills, breadfruit trees and jackfruit trees, had grown luxuriantly along with curapunnai tree (Puram.158:21,22,25). As the

forester shot a sling-stone from his perch erected in the bread-fruit tree at the elephants grazing in the field, the stone dislodged many ripe fruits from the tree (Kali.41:8-12).

Ācu - 1. Kurram (Fault/blemish/defect)

If noble worth greatness and virtue were to fail, it would not be easy even for goodmen endowed with faultless wisdom, to restore them to their pristine state without any blemish (Kuri.15-18). Wise sages would get alms from a single house in a faultless street (Kuru.277:1-3).

2. Parrukkoṭu - (Support)

When Atiyamāṇ Añci died Auvaiyār lamented asking where Atiyan had gone, who was the support like her own father. (Puram.235:16).

Ācai - Viruppam (Longing/desire)

It has been fancifully described that the ewe lived on, longing for the return of the ram, even if it had gone away from it (Aink.238:1,2).

Āṭṭanatti - Ātimantiyin Kaṇavaṇ (Husband of Ātimanti)

Also called Atti. His appearance and personality has been described variously as follows; "He of the broad band; wearing the heroic anklet; wearing the sweet garlands on his chest; wearing wreaths made variously of beautiful flowers; he of the dark-coloured locks" (Akam.76:7-9). Ātimanti who lost her husband (Atti) wandered about from town to town and land to land asking everyone whether they had seen her husband and lamenting if the sea had swallowed him or the river had hidden him (Akam.236:16-21). The Kāviri maiden enamoured of his masculine beauty seized him when he was dancing at the festival of water-sports at the great ford at Kaḷār. To Ātimanti who was searching for him high and low, crazed and bewildered, a woman called Maruti showed her Āṭṭanatti in the sea (Akam. 222:5-12).

Āṭṭu - 1. Kūttu (Dance)

The various strident sounds that arose when the

women of Maturai conducted at every arena choric dances, singing sweet songs alternating with narrations and rustic measures, resembled the boisterous sound that arose at the birth-day celebrations of Nannan (Matu.615-619).

2. Nīrāṭṭu (Bathing)

It was a practice to bathe a woman who had recently delivered a child by applying white mustard oil to her body and cleansing it with water (Nar.40:6-8).

3. Viḷaiyāṭṭu (Play)

The wood apples fallen from the trees on the green corn in the field were compared to balls lying in the field after the play was over (Nar. 24:2-4).

Āṭṭuvaruṭai - Malaiyāṭu (Mountain goat)

On the bank of the jungle-river, the herd of horned stags would gambol about with the herd of mountain-goats (Nar.119:6,7).

Āṭaṇi - Āṭarkērra Aḷaku (Beauty suitable for dancing)

The hierophant danced in frenzy in the arena in the big pavilion, beautifully decorated to suit his dance, to the accompaniment of many musical instruments in honour of Lord Murukan (Akam.98:13-15).

Āṭal - 1. Āṭatal (Dancing)

The hero riding a horse of palmyrah-leaf stem, said to the spectators "I shall sing, if you bid me sing; if you bid me dance I shall dance upon my palmyrah-horse" (Kali.140:13,41).

2. Kūttu (Dance play on stage)

As the patron Ōri gave readily to the player-minstrels and his kinfolk relieving their poverty altogether, they forgot their singing and dancing to the accompaniment of sweet musical instruments (Puram.153:4-12). To the sounds of the yāḷ and the flute and vocal music, to the accompaniment of the drums, expert dancers honoured

by the kings, began to play and dance on the stage along with the minstrels (Pari.7:78-80).

3. *Vīlaiyāṭṭu* (Sport)

The heroine said to her maid in the hearing of the hero waiting by the wall outside: "It was easy for our lord to sport with us in spring and pool; it is not possible hereafter". Thus she conveyed to the hero the news about her being confined to the house, by her mother (Aink.224). Elderly matrons told the paramour of the hero; "Do not become angry with him who is afraid of your red eyes; giving up your displeasure, sport with him as before" (Pari.6:96,97).

4. *Āṭutal* (Dangling)

The heroine was beautiful with the pretty pendant dangling around her neck (Kali.109:14,15).

Āṭalmakaḷir - *Āṭal Toliluṭaiya mokaḷir* (Dancing maidens)

Dancing maidens warmed the strings of their *yāl* rendered useless by the cold, by rubbing them against their warm breasts, to keep them in tune with their songs during their dance (Netu.67-70).

Āṭalan - *Āṭattai Uṭaiyavan* (Civaṇ, Lord of the Dance)

Lord Civaṇ, was Lord of the Dance in the dark cremation ground (Pati.Invo.4).

Āṭavar - *Āṇ makkaḷ* (Menfolk)

The men-folk of Kuṭanāṭu belonging to Āti having swilled toddy and desiring sour things, ate the *tuṭari* fruit along with whortleberries (Puram.177:8-12). Where the menfolk are good, there the country will be great (Puram.187:4,5). The zenana in the palace was so guarded that no men could have access to it excepting the king (Netu.106,107). When men-folk think of leaving their wives in search of wealth or other manly endeavours, noble women should acquiesce without protest (Nar.24:7-9). Work is the very life of men-folk (Kuru.135:1). Men-folk joined with their women and danced to the accompaniment of their favourite songs (Pari.Ti.1:53,54).

2. *Vīrar* (Warriors/soldiers/men)

Cōḷaṇ Nalaṅkiḷḷi had this greatness; he yielded to women out of his softness while he dominated warriors with his prowess (Puram.68:6,7). Warriors without fear scorning to wear armour, marched to war carrying spears in their hands (Pati.52:5-7). Soldiers, their eyes red and inflamed with excessive swilling of toddy given to them by toddy-selling women, roared boisterously, rearing to fight (Akam.157:1-4). Lightning shone like the bright swords drawn from the scabbards of warriors of righteous kings opposing their foemen in difficult battle (Akam.188:4-7). Heartless high waymen would mercilessly kill the wayfarers and plunder their goods (Puram.161:9). Black-armed men with bundles of food hanging from their shoulders dug a well out of the hard rock so that sparks of fire flew from their pick-axes (Akam.79:1-3). The Pāṇṭiya king came to the encampment to see the heroic wounds of his soldiers in battle who had cut down the trunks of war-elephants decked and richly caparisoned (Netu.169-172). Cruel-eyed highway men waiting on the branches of *ukāy* tree with bows and arrows, awaiting wayfarers, would slake their thirst by chewing the bark of the tree (Kuru.274:1-5).

Āṭāpāṭivam - *Nīrāṭā nōṇpu* (Vow of non-bathing)
Hermits with bony chests owing to fasting, and observing the vow of non-bathing, were likened to the elephant in the desert that had lost its majesty (Akam.123:1-4).

Āṭāmēni - *Āṭāta Uṭampu* (Body which is motionless in the state of meditation)
The pods of the cassia tree looked like hermits with motionless bodies and long matted locks (Nar.141:3-5).

Āṭippāvai - *Kaṇṇāṭiyil tōṇrum Uruvam* (Image in the mirror)

If one were to stand before a mirror and raise hand or foot the image in the mirror would also do likewise; this image was likened to the hero implicitly obeying his wife's words when he came

home after a visit to his paramour to whom he had made tall promises (Kuru.8:3-2).

Ātu - Verri (Victory-success)

It was impossible to score victory over Atiyamāṇ Neṭumāṇ Añci by belittling his tender youth (Puram.104:6). Many heroic foemen fell fighting against Celvakkatuṅkō who was ever victorious against others (Pati.63:13). Atikaṇ, gave away the conquered land to Aḷḷaṇ out of his exceeding generosity after his victory in the battle-field (Akam.325:7,8). Lord Tirumāl has the discus, bestowing victory (Kali.105:72).

2. Kollutal (Killing)

Kōpperuñcōḷaṇ achieved victory by killing his enemies (Puram.67:2).

3. Camaittal (Cooking)

The hearth in Peruntalaiccāttanār's house was still rotund and raised not having been used cooking for a long time (Puram.164,1). Soft sweet cakes were cooked with jelly (Matu 624,625).

4. Mēḷa irāci (The sign of Aries or the Ram)

The sun moves, in order among the zodiacal signs like Aries, the sign of the strong - horned Ram (Netu.160 - 162).

5. Yāṭu (sheep)

The herd of bears with their young cubs looked like a flock of sheep (Akam. 331:3).

Āṭukaḷam - 1. Kūttāṭumitaṁ (Arena/Dancing floor)

As the workers in the field out of charity plucked sugarcane and threw them to persons outside the hedge, the lotus flowers there were crushed and the place looked an arena where players danced (Puram. 28:11-14). The sound of the drum-beat from the dancing floor, resembled the croaking sounds of the toad from the pits filled with rain water (Akam. 364:2,3).

2. Veriyāṭumitaṁ (Arena for dance of frenzy)

The Kurava maidens', song echoed throughout the arena set for the frenzied dance (Muru. 245).

Āṭukaḷamakaḷ - Virali (Female dancer/danseuse)

The heroine referred to herself as a female dancer. Her lord the hero, was not seen amidst his peers in the heroic celebrations, nor amidst the participants of the *tuṇaṅkai* dance; he who had the honour of loosening her conch bangles from her hands, was also a dancer like her. Thus the heroine speaking to her maid, made her revelation of her true love with virtue (Kuru. 31).

Āṭukōṭpāṭṭuc Cēralātaṇ - Cēra Vēntaṇ (A Cera Monarch)

He had an honorific Vāṇa Varampaṇ. His father was Kuṭakkō Neṭuñcēralātaṇ; his mother, Vēḷavikkōmaṇ tevi; Kākaippāṭiṇiyār Naccēḷaiyār composed the sixth decad of *Patirruppattu* in his honour; Cēralātaṇ gave this poetess-nine measures of gold for her to make ornaments for herself and a hundred thousand gold coins. He recovered from the enemy the mountain-goats from Dandakaranyam and brought them back to Toṇṭi; he gave to brahmins, ash-coloured cows and a town in Kuṭanāṭu; he destroyed the *maḷavars*; he defeated in battle many an enemy king; he fostered and protected his people like a mother; he ruled for thirty eight years (Pati. Pa.6).

Āṭuturai Mācāttanār - Pulavar (A Poet)

He belonged to Āṭuturai. The only poem composed by him was Puram. 227, in which he laments the death of Cōḷaṇ Kuḷamurratut tuñciya Kiḷḷivaḷavaṇ. His contemporaries were the poets Ālantūr kiḷār, Mārōkkattu Nappacalaiyār Itaikkaṭaṇār, Kōvūr kiḷār, Nalliraiyaṇār, and Vēḷaikkūṭi nākaṇār. His poetic talent is revealed in the lines addressed to Death: "Oh Death! Who will sate your hunger hereafter? Without any foresight, you have eaten the seed-corn kept for sowing; you are really stupid". Dr. U. Ve. Ca. would say that he was named after the God Aiyāṇār, or Mācāttanār.

Āṭunar - 1. Kūttar (Players)

The nature of this world, where life appears, grows and dies, is like unto the changing roles

donned by the players in a festive drama (Puram. 29:22-24). Kōpperuñcōḷaṇ was very kind to players to whom he gave gifts (Puram. 221:2).

2. Āṭupavar (Dancers)

Some of the companions of Dēvacēṇai changed themselves into peacocks and danced gaily, spreading their fantails (Pari. 9:64).

Āṭumakaḷ - 1. Tēvarāṭṭi (Frenzied dancers like a maenad)

The peacock that had eaten of the newly-harvested ears of millet-corn offered to the deity, would grow hot and tremble like a frenzied female dancer (Kuru. 105:2-4).

2. Virali (A danseuse/female dancer)

Potiyil hill belonging to Āy, which danseuses could easily approach, was inaccessible to his enemy kings (Puram. 128:6,7). The ripe pods of the sirissa sounded like the drum beaten intermittently by a drumstick (Akam. 151:9,10). The dancing women, danced on the rope to the accompaniment of a flute and other sweet instruments of music (Nar.95:1,2).

Āṭuvār - Āṭupavar (Player/dancers)

The floods in the Vaikai river reached the quarters of the dancers (Pari. 7:32). The sound of the singers, and the sound of those keeping time for the dancers, mingled with the humming of the bees producing much noise (Pari. 10:116-118). Hetaerae bathing in the river Vaikai unknown to the wives of their lovers, sported in the waters using their arms as rafts to keep them afloat (Pari.Ti: 2:28,30)

Āṭū - Āṇmakaṇ (A valiant man)

Iḷaṇcēral Irumporai was a man who had great strength and blazing valour (Pati. 86:4).

Āṭai - Tukil (Garment)

The robe had an exquisite floral design on it (Puram. 274:1). The hero wore undulating garments that rippled (Puram. 275:1). The hunters wore red garments (Aink. 363:1). The cowherd wore dark ochre-coloured garments (Kali. 108:10).

Āṇ - 1. Āṇmakaṇ (Male)

The hero had all the attractive qualities to be found in a male (Kali. 9:10).

2. Āṇmai (Manly courage/manhood/valour)

The youth with manly courage said that he had a little learning (Puram. 346:3). The valiant headless trunk in the battle-field sorely troubled everyone (Pari. 67:10,11). The three famous Tamil monarchs known for their valiant manhood would destroy their foemen with their bows and arrows and enjoy the fruits of their victory (Akam.31:13,14). The weapon of the God of love destroyed the beautiful and manly ramparts of the hero's fort and shattered even its inner defences (Kali. 139:20-23).

3. Virar (Warrior/soldier)

One of the great qualities praised by warriors of Nalliyakkōṭaṇ of Ōymāṇātu was his ability to enter into the ranks of the enemy-warriors and disorganize them (Ciru. 211).

4. Vilāṅkin Āṇ (The male of an animal)

The tiger anxious to relieve the hunger of its mate that had recently given birth to its cubs, would listen intently to the voice of the male deer (Akam. 147:4-7). The horned stag would call out in its masculine voice for gathering together its herd running in fright, attacked by the wild-dog (Akam. 199.9-12). The horned stag escaping from the tiger would call in its male voice inviting its mate to come to its place (Aink.373.2,3)

Āṇkaṭaṇ - Virar ceyyavēṇṭiya kaṭaṇ (The duty enjoined upon heroes)

Pulikaṭimāl (the chieftain Iruṅkōvē!) carrying out the duties enjoined upon the hero, did whatever was required to help the minstrels (Puram. 201:14,15).

Āṇkural - Āṇparavai (Male bird)

From the palmyrah tree, the male bird would call for its mate and on hearing it, the tiger roared (Nar. 174:2 - 4).

Āṇṭakai - 1. Āṭavarir Cirantavan (A paragon among men)

The maid said in the hearing of the foster-mother: "He who thus troubled the heroine is not the valiant God Murukan; it is only our lord of the forest with the fragrant creepers, that paragon among men" (Aink. 250:3 - 5).

2. Āṇum Takaimai (Manly superiority)

The maid told the heroine that the hero known for his strength, modesty and generosity, said a few words (uncharacteristic of him), not in keeping with his manly superiority (Kali. 47:2-8).

3. Āṇmaik kārūpātu (Manly discernment)

Nālaikiṭṭavan had a manly discernment and enthusiasm, like a bull tied to a yoke which maintains its balance while drawing the cart (Puram. 179:9,10).

Āṇṭakaiyan - Āṭavarir cirantavan (A paragon among men)

The hero, a paragon among men, without waiting for his turn, volunteered to go and meet the advancing enemy troops, at the head of his men (Puram. 292.6 - 8).

Āṇṭalai - Āṇmakan talai pōṇṇa talaiyuṭaiya paravai (A legendary bird with the head of a man)

The Āṇṭalai bird would roam about in the devastated wild jungle - tract after it had been burnt down by bright fire (Pati. 25:6-8). The hunchbacked women referred to the lustful dwarf thus: "Oh you, foul off-spring of the union of Āṇṭalai bird and its mate" (Kali.94:6).

Āṇṭār - Kāttavar (Protector)

"It was cruel of people who had become poor to allow their daughter to go alone, whom they had protected lovingly earlier" said the hero (Kali. 56:9-12). Evening came on and afflicted the heroine like the agonising interregnum between a king, who protected his country under the umbrella of his rule, and his successor (Kali. 118:7,8).

Āṇṭu - Avvulakam (The other world/heaven)

Māṅkuṭi marutaṇār told Neṭuñceṭiyaṇ: "Your foemen opposing you in battle, though they may be defeated and killed, are certainly men who had performed tapas, for after their death they are sure to go to heaven" (Puram. 26:16-19). Āvūr mūlaṅkiṭṭār told Kuṭamurṭatut tuñciya kiṭṭiṭṭaṭṭaṇ "Even from the enemy countries, the solicitors of gifts, continue to think of your land as they attained heavily happiness even on this earth" (Puram. 38:16,17).

Āṇṭōr - Āṭci purinta maṇṇar (Rulers)

Yāṇaikaṭcēy Māntarañcēral Irumpōrai maintained the royal impartial tradition of the rulers of his line who held sway over all the lands bounded by Kumari in the South, Himālayās in the north and the Eastern and Western seas; his ancestors were uniformly praised by people living in hill and mountain and field and forest as he ruled uprightly and justly, collecting due taxes from the people, their royal writ running throughout the country (Puram.17:1-8). Only a few had ruled the world doing good to the people and making the land a paradise (Puram. 360:7-9). Kapilar eulogised Celvak kaṭuṅkōvāṭṭiṭṭaṇ thus: "As your forebears had steadfast principles, they ruled this earth with lasting fame like you" (Pati.69:11 - 17).

Āṇmakan - Āṭavan (A man)

It was considered proper for a man to express his passion when he was afflicted by love-sickness making him lose his strength of mind (Nar. 94:1,2).

Āṇmaliyūpam - Āṇmai miikka kavantam (Valiant headless trunk)

It was a fearful sight to see goblin - maidens dancing with unbeautiful forms, and headless trunks of the warriors in the battle-field (Pati. 67:10 - 12).

Āṇmai - 1. Vīram (Valour/courage/manliness)

On the death of the elder ruler, after the right

to rule passed on as ordained to the younger man without valour or courage, so that he had to beg for the tax-money from his people, his kingship would appear burdensome to him (Puram.75:1-5). The lord of Koṇṇperuṅkāṇam had a valour which did not allow him to flee from the missiles of the enemy thrown at him (Puram.154:10). Peruṅcāṭṭaṇ opposed his foemen courageously and killed them (Puram.242:4,5). Akkuraṇ had an indomitable courage with which he went to the help of his allies whom he supported till the last (Pati.14:6). Peruṅcēral Irumporai's prosperity and valour and bounty went beyond the reckoning of the people of the world (Pati.73:16,17). Naṇṇaṇ had an unbending valour that destroyed enemies, who refused to obey him (Malai.423,424). The hero's heart was caught in the horns of a dilemma between his manly desire to go forth in search of wealth and his passion of love for his mistress (Akam.339:6-10).

2. Āḷviṇai (Manly endeavour)

Great men would successfully carry out their manly endeavours (Kuru.341:4,5).

Āṇmaiṇar - Āḷuntaṇmaiṇuṭaiyavar (Man with power of control)

The watchmen of the town had admirable power of control respected by the burglars (Matu.645).

Āṇmaiṇōṇ - Viṇaṇ (The man of courage)

When the valorous warrior fell in the thick of the battle like a tree cut down by an axe, those who saw him asked that great matron in the house, his mother, to come and look at her dead son (Puram.270:11-13).

Āṇaṇi pukutal - Viṇar aṇiyilē ceṇṇru avvaṇiyaik kulaittal (Entering the enemy ranks and routing them)

One of the characteristic actions of Ōymāṇaṭṭu Nalliyakkōṭaṇ was, entering the ranks of the enemy in battle and putting them to rout (Ciru. 211).

Āṇam - Aṇpu (Kindness)

Nallantuvaṇār hailed in wonder the valiancy of the grace of Lord Civaṇ who embodied himself to bless him, unkind thing that he was (Kali.1:17)

Āṇi - 1. Cuḷḷāni (Small nail)

The small nail riveted together in the middle of the *yāl* resembled the eye of a crab (Poru.9,10).

2. Ātāram (Base)

The cloud worthy of worship stands as the very base of life in the world (Nar. 139:1).

Āṇu - Aṇpu (Attachment)

The buds of the mango would bloom because of the attachment of the bees towards them (Pari. 10:5).

Āṇai - 1. Kaṭṭalai (Order)

Wise men well-versed in ancient order, were experts in the procedure for sacrifice (Matu.761)

2. Cūḷurai (Oath)

It was a practice to swear oaths in the name of Vaḷḷi (Pari.8:6,9).

Ātti - Oru vakai malar (A kind of flower)

Among the varieties of flowers culled by the heroine and her maid in the hillslope *atti* was one (Kuri.87).

Āttirai - Pacukūṭṭam (A herd of cows)

Wayfarers would stop and worship at the memorial-stone erected in honour of the hero, who fell by an arrow when he stopped and fought with the pursuing enemy at the time of recovering the herd of cows from the Veṭci warriors (Puram.263:3-8).

Āttirai - Payaṇam (The corruption of 'yattirai' Travel)

People going to the today shop would return with the tender fruit of the palmyrah after drinking toddy (Kuru.293.1-3).

Āṭaṇ - Cēraṇṇarkalīṇ Kuṭippeyarkaḷuḷ oṇṇru (One of the clan names of the Cēra monarchs)

Kapilar blesses Celvak kaṭuṅkō vaḷiyātaṇ; “May you live long, Ātaṇ; may you live for a thousand million aeons” (Pati.63:8:20,21).

Ātaṇ Aviṇi - *Cēramāṅkaḷil Oruvaṇ* (One of the Cēra monarchs)

Ātaṇ Aviṇi is the hero of the ‘Decad of Desire’ in *Aiṅkurunūru* composed by poet Ōraṁpōkiyār.

Ātaṇ Aḷici - *Kurunila maṇṇaṇ* (A petty king)

Ātaṇ Aḷici was one of the friends mentioned by Oḷaiyūr Tanta Pūtaṇṇaiyaṇ (Puram.71:13).

Ātaṇ Eḷiṇi - *Kurunila maṇṇaṇ* (A petty king)

He was lord of the fertile Cellūr; the hetaera said: “May the women of the hero be troubled on seeing him as much as the elephant that had been pierced by the spear from the hand of Ātaṇ Eḷiṇi” (Akam.216:11-14).

Ātaṇ Ōri - *Kurunila maṇṇaṇ* (A petty king)

Also known as Valvil Ōri (Puram. 152). Lord of the Kolli mountain, he gifted away elephants to suppliants; he revelled in ceaseless warfare; Paraṇar eulogised him thus: “As he gave elephants and chaplets of gold strung together with silver threads, to the delight of the minstrels and their kinsfolk, they forgot their singing and dancing; they were no longer poor”. (Puram.153).

Ātanuṅkaṇ - *Kurunila maṇṇaṇ* (Petty king)

Poet Kaḷḷil Āttiraiyaṇār has described him as the very embodiment of righteousness: “Those who look into my heart would see only you; only when I forget myself, will I forget you”. Thus he indicated his great interest in Ātanuṅkaṇ (Puram.175:1-5,10).

Āti - 1. *Kutiraiyṇ nērōṭṭam* (One of the gaits of a horse)

The troop of horses trained properly by an expert galloped along the streets of Maturai in the gait called *Āti* along with other troops (Matu.390,391). The world would become too small for the *Āti* gait of the four horses harnessed to the chariot of the hero returning from the

successful execution of his enterprise, if they were but touched by the goad of the charioteer (Akam. 104:4,6).

2. Paḷamai (Former state)

When the hero from his paramour’s house falsely declared that the reason for his changed appearance was due to his riding a horse, the heroine who knew the truth warned him; “If you were to ride the same mare again (i.e. his concubine) it would destroy your former state of health” (Kali. 96:36-39).

3. Kīriyāti - *Kurunilamaṇṇaṇ* (A petty king)

He was lord of the town called Malli. He would give to solicitors of gifts, white rice cooked with the flesh of pigs, in the morning (Puram.177:13-17).

Āti antaṇaṇ - *Nāṇmukaṇ* (Brahma, the four-faced creator)

When Lord Civaṇ burnt the three cities, the four-faced God Brahma, drove the chariot (Pari. 5:25,26).

Āti Arumaṇ - *Valḷal* (Patron)

Also called Arumaṇ. Kaḷḷil Āttiraiyaṇār has praised him in *Kuruntokai*. His town, fertile with palm trees was celebrated as the “old town of “Āti Arumaṇ” His town was compared to a hetaera with fine jewels (Kuru. 293).

Ātimanti - *Karikāḷaṇ makaḷ* (The daughter of Kārikāḷaṇ)

The heroine told her maid, who asked her to be patient during the separation from her lord: “Would I in distress lose my senses like Ātimanti who became crazed with grief on losing her lover?” (Akam. 45:13-15). The heroine told her maid: “with tears in my eyes, suffering from lovesickness, I too, like Ātimanti am becoming crazed and senseless” (Akam. 135:5,6). When the Kāviri maiden snatched away Ātṭanatti who danced at the great ford at Kaḷāar, distressed Ātimanti not finding him anywhere, though she searched for him high and low, saw

him at last in the sea, when Maruti pointed him out to her (Akam. 222: 5-12). Ātimanti who lost her husband went from town to town and land to land asking whether any one had seen her husband Āṭṭanatti, and not finding a trace of him lamented if the sea had swallowed him or the river had hidden him (Akam. 236:16-20).

Ātimantiyār – Pulavar (Poet)

Also known as Ātimanti; her poem numbered 31 in *Kuruntokai* is cast in the *tuṟai* of 'revelation with virtue' wherein the heroine addresses her maid when arrangements for her marriage to a stranger were sought to be made.

Ātirai – Tiruvātirai nāl (The day with the star Tiruvātirai/ Betelgeuse)

In the early dewy season in the month of Mār-kalī, on Tiruvātirai day the religious festival in honour of Lord Civaperumāṇ began (Pari. 11:76-78).

Ātirai mutalvaṇ – Tiruvātirai nālukkut talaivaṇ Civaperumāṇ (Lord Civaperumāṇ)

Eleven Rudras are denoted by this name Ātirai Mutalvaṇ (Pari. 8:6)

Ātirai mutalvaṇiṟ kiḷanta nātar paṇṇiruvar – Civaperumāṇ peyarār collapperum uruttirar patiṇoruvar (The Eleven Rudras) (Ēkataruttirar)

These Gods were among the celestial beings who came to Paraṅkuṇṇam to adore Lord Murukaṇ (Pari. 8:6,7).

Ātiraiyaṇ – Ātirai nālukkukku uriyavaṇ (Lord Civan)

The Champak bloomed, its colour resembling Lord Civaperumāṇ's complexion (Kali. 150:20).

Āntai – 1. Kopperuñcōlaṇṇiṇ naṇparākiya pulavar (A poet who was a friend of Kopperuñcōlaṇ/Picirāntaiyār)

Picirāntaiyār sending the cob-swan as a messenger said: "If you go to Kopperuñcōlaṇ and inform him that you are the servitor of Āntai of the town of Picir, he would give you plenty of

ornaments for your mate to wear" (Puram. 67: 11-14).

2. Kurunila maṇṇaṇ (A petty king)

One of the friends of Ollaiyūr tanta pūtap pāṇ-tiyaṇ was Āntai, a petty king; he was the lord of the town of Eyil (Puram. 71:12).

Āniyam – Nallanāl (An auspicious day)

On the auspicious day when fruitful Venus stood with other planets boding rain, it would rain (Pati. 69:14).

Āppi – Cāṇākam (Cow-dung)

To offer food for the manes of her dead husband, the heroine swept a small place on the ground of the size of a winnowing fan and cleansed it with cow-dung, her eyes shedding tears all the while (Puram. 249:10-14).

Ām – Īram (Wetness)

The dried up pools in the desert, even their wetness evaporating in the heat of the sun, parched the paddy poured into them (Akam. 1:12).

2. Nīr (Water)

The patron gave to brahmins cool villages in *marutam* tract with plenty of water (Puram. 362:8 13). The hero parted from his beloved and went along the rocky path in the mountain whose waters had totally dried up (Akam. 75:8,9). In the early cold season racked by the northwind, waters rolled down plenteously in the hillside (Aink. 223:2,4). Waters descended from the hill (Kali. 48:1).

3. Kuḷircci (Coolness)

The red-coloured cow with its young calf, ate the jack-fruit in the village-common and drank the cool waters in the hillside (Nar. 213:2-6).

Āmpal – 1. Nīril vaḷarum koṭiyiṇam (The water-lily plant)

In the pond, along with lotus, *neytal* and the blue-lily, the water-lily with its tender leaves and buzzing bees, had bloomed plentifully (Matu. 249-

253). Women would pluck from the fertile fields, the water-lily blooms with well-covered petals along with the blue lily (Kali.75:1-4). The water lily was among the flowers that exuded their fragrance from both the banks of the river Vaikai (Pari. 12:78-81). Cōḷaṇ Uruvappakrēr Iḷanceṭ - ceṇṇi's country was so fertile that even in days of drought when the ponds were drying up, the snail would mate with the chank under the shade of the water-lily with holes in its stem (Puram. 266:1-5). In the pond, the water-lily bloomed bright like the morning star Venus, with its leaf broad like an elephant's ear, its bud folded like a crane's beak, and its thick stem (Nar.230:1-4). Women had red mouths resembling the water-lily (Pari. 8:116). Women wore leaf-garments made from the inner petals of the full-blown water-lily (Pati. 27:3). Women danced in the festival, wearing the leaf-garments made of water-lily leaves and purslane creeper (Akam. 176:13-15). He-buffaloes devoured the water-lily flowers (Aink.93:1,2).

2. *Oruvakai paṇ* (A kind of musical note)

Cow-herds would blow on their flutes a note called *Āmpal* in the evening (Kuri.221,222).

3. *Kuḷal yeṇṇum icaik karuvi* (A musical instrument called *kuḷal*/flute)

Cow-herds collecting their cattle, played on the *yāḷ* in tune with the *Āmpal* flute, the note called *Cevvali* (Akam.214:12-14). In the battle-field, while war-bards sang of war, the sweet flute called *Āmpal* also was played; this was compared to the love-lorn heroine weeping in distress (Nar.113:10-12).

4. *Pēreṇṇiṇaik kurikkum peyar* (Name that indicates an astronomical number)

Cēralātaṇ heaped at the courtyard of the town of Māntai, the jewels, diamonds and golden figurines, countless as an *Āmpal* (Akam.127:3,6-9). Lord Tirumāl took the form of a boar and raised the earth from the ocean, so that life could be created after the lapse of countless ages, as specified by the astronomical numbers

Neytal, Kuvalai, Āmpal, Caṅkam, Kamalam and *Veḷḷam* (Pari.2:13-16). Lord Tirumāl has countless forms, more innumerable than the astronomical number called *Āmpal* (Pari.3:44,45).

Āmpalaṅkuḷal - Āmpaleṇṇum Paṇṇaiyuṭaiya Pullāṅkuḷal (A kind of flute)

The weeping of the heroine distressed at the separation from her lover, was like the sound of the *Āmpal* flute in the battle-field played by war-bards (Nar.113:10-12). The heroine told her lover: "Come to me, signalling your approach by playing on the *Āmpal* flute so that your women in the hall dancing the *Kuravai* do not hear it" (Kali 108:60-63).

Āmpi - 1. Kālāṇ (Mushroom)

Peruntalaic Cattanār has referred to mushrooms having grown in the raised hearth of his dilapidated house, which had not seen cooking for a long time (Puram 164:1,2). Thick curds resembled the buds of the mushrooms (Peru.157,158).

2. *Panrip pattar* (*Nir iraikkum oruvakai karuvi*) (An irrigation bucket) (A basket-pail for drawing water from a well fixed to a well-sweep)

The sound of the irrigation buckets as they drew up water from the well was heard with other noises of the town (Matu.90,91).

Āmā - Kāṭṭuppacu (Wild cow)

The water-fall rolled down from the peak of Paḷamutircōlai hill, while the black-horned wild-bulls gave a deep-throated roar (Muru.314:317). The sound of the foresters driving away the wild-cows that ate the tender shoots of the bean vine with its gem-like blooms, echoed from the hill-side (Matu.292,293,299).

Āmān - Kāṭṭuppacu (Wild-cow)

As the young one of the wild-cow afraid of being captured by the foresters, left its herd and strayed into the village nearby, it was brought up by the women there and domesticated; soon, the house became its home (Kuru.322). The old

cow suckled the young calf of the wild-cow caught by the tiger, taking the calf to be its own (Puram.323:1,2). As the arrow shot by him missed the heart of the wild-cow, the hunter with his kinsfolk giving a sacrifice offered worship to the deity (Nar.165:1-5). Murderous-bowed hunters would barter the meat of the wild-cow with red horns, along with elephant's tusks, in exchange for toddy (Pati.30:9-12).

Āman pukalvi - *Āman ēru* (The wild bull)

In the caves of the mountain belonging to the hero, there were many dangerous and troublesome wild animals, like the tiger, the bear, the lephant, the wild bull and the elephant (Kuri.252:253).

Āmūr - *Cōlanāṭṭakatulla Ūr* (A town in Cōla country)

Āmūr was famous because of its sweet and astringent toddy (Puram.80:1). Āmūr belonging to Nalliyakkōṭṭaṇ was full of brahmins; it had large houses; visitors to the well-guarded town would be treated hospitably by the sisters of the farmers, who would give them cooked rice of well-pounded paddy along with a mess of crabs (Ciru.186-195). This town was to the east of Kuṟumporai mountain. It was guarded by one Koṭumuṭi, who had destroyed the elephant of the Cērā kings by breaking off its tusk; it was spoken of in distant places; the hero would not remain away from his beloved, if he were to be given such a wonderful town on a plate as a gift (Akam.159:14-21). Amur had lights that shone bright in the night also, so that it was impossible to tell day from night. It belonged to the Cōlas (Aink.56:1,2)

Āmūrmallaṇ - *Āmurillulla oru vīraṇ* (A strong warrior of Āmūr)

A wrestling fight took place between Āmūrmallaṇ and Pōrvaikkōpperunaṅkiḷli (Puram.80). The sound that arose out of the great fight was louder than the roar of the sea (Puram.81:1). The swiftness with which Perunaṅkiḷli wearing

Atti flowers fought with the wrestler who had come to conquer Āmūr, was compared to the ness of movement of the worker adept at weaving a cot (Puram.82:3-6).

Āmai-Nīrilum nilattilum vālum ōr uyirinam (Tortoise)

The kettle-drum looked like the white belly of a tortoise with sharp claws, living in the fields (Puram.387:1). Fishermen would cook the meat of tortoise in the field and eat it (Pat.64).

Āy - 1. Vallal (A munificent patron)

Also a petty king. Peruñcittiranār said to him that he was praised by Mōciyār of perfect speech (Puram. 158:12,13). He gave to Lord Civa, seated under the *Āl* (the sacred banyan tree) the radiant blue garment given to him by the serpent; he carried the bow in his arms on which sandal-paste had dried; he liked to speak good and soothing words to others (Ciru.95.99).

2. Āyar (Cowherds)

As the summer-winds blew through the holes bored by the bees on the bamboo, it sounded musically like the flute of the cowherds following their herds of cattle (Akam.225:5-8).

Āy aṇṭīraṇ - *Vallal* (A munificent patron)

Also a petty king. See Aṇṭīraṇ, Āay, Āy, Āay aṇṭīraṇ.

Āy Eyinaṇ - *Kuṟunila manṇaṇ* (A petty king)

See Āy Eyinaṇ.

Āy kuṭi - *Tenpāṇṭināṭṭilullaṭōr Ūr* (A town in South Pāṇṭiya country) See Āaykuṭi

Āycciyar - *Iṭaikkulappentir* (Women of the cowherd clan)

Cowherdesses would delight in dancing the Choric dance holding the hands of their lovers who had let their bulls graze in the pasture (Kali.106:30-33). Cowherdesses did not like to embrace the arms of men who had not participated in a bull-fight (Kali.106:40-42).

Āyttiyar - *Āycciyar* (Cowherdesses)

The heroine in bouderie, angry with her lord

said: "Go and speak your words to your cowherdesses with tearful gazelle eyes who are willing to be charmed by your speech" (Kali.108:46,47).

Āymakaḷ - *Itaikkula maṭantai* (A maiden of the cowherd clan)

Women of Pāṇṭiya country gave white paddy in return for the curds brought by the cowherdesses in large pots (Puram.33:2-6). Workers plucking beans, ate the sour porridge made of *vṛṇai* flower and white curds, along with millet-rice, cooked by cowherdesses (Puram. 215:1-5). The cowherdess would churn the curds and carrying it on her head would hawk it in the streets; she had a beautiful complexion, pendants dangling from her ears, and arms like bamboo; she would feed her kinsfolk with the food-stuff she got by bartering it for her buttermilk; not caring to buy gold for the money earned by selling ghee, she would buy instead bullocks and good cows with calves (Peru.155-165).

Āyattavar - *Makaḷir kūṭṭattar* (Groups of maidens)

The hero asked his companion "Among all these playing maidens wearing leaf-garments, wreaths and chaplets wrought of flowers of the rainy season, who is she that entered this soul of mine with her body?" (Kali.102:4-8).

Āyattār - *Makaḷir kūṭṭattar* (Groups of maidens)

The heroine, afraid to tell her maid the truth about her love-passage with the hero asked: "Are you also carried away by the words of slander of the town's people that my bevy of maidens have not guarded me well enough?" (Kali.76:16, 17). The group of maidens played in the front of the house with fine dark sand, at making toy houses (Kali.114:15,16).

Āyattōr - *Makaḷir kūṭṭattār* (Groups of maidens)

The foster-mother grew sad and said: "I was called the mother of the heroine; but it was the group of companions who had the honour of giving her away to the hero" (Aink. 380). The heroine eloping with her lover, requested the

brahmin whom they encountered on the way, to inform her companions about her happy journey with her lover (Aink.384).

Āyam - 1. *Anirai* (Herds of cows)

Cow-herds would provide their herds of cows with fodder by cutting off the twigs of the *vēṅkai* tree, while the flowers fell to the ground (Puram.224.13-16). In the reign of Eḷiṇi, herds of cows with their calves could stay without fear even in the jungle (Puram.230:1). Peruñcēral Irumporai seizing herds of cattle with calves distributed them among his men (Pati.71:13-15). Koṅkar's belled cattle-herd would go towards the well of brackish water dug by the dark-handed men from out of the hard rocks (Akam. 79:1-6). In the wild way wide and overgrown with bracken, the solitary sound of a cow's bell could be heard from the hungry herd of cattle (Nar.37:1-3).

2. *Cūtaṭṭam* (Gambling/dicing)

The place of dicing was called *Kaḷakam* and the material used for dicing was called *Kavaru* (Kali. 136:3,4). The big number got when dice was cast was called *viṭṭam* and the small number was called *ciruvittam* (Kali.136:14,16).

3. *Tiraḷ* (Group/collection)

Karikāṭperuvalattāṇ fostered large families of the bards, and enjoyed drinking with his band of companions, from vessels of liquor (Puram. 224: 2,3). Paraṇar blessed Kaṭalpirakkōṭṭiya Ceṅkuṭṭuvan thus: "May Thou live long for days more numerous than the sands on the Kāñci river-front where the crowds of people eat and make merry with their kith and kin" (Pati. 48:16-18). Ōymān Nāṭṭu nalliyakkōṭaṇ was seated proudly amongst his joyous company with the solicitors of gifts singing his praise, like the milk-white moon amidst the myriad stars (Ciru. 219-220). Poet Nappaṇṇaṇār said: "Along with my companions, I adore the noble posture of the Red Lord Murukaṇ seated at the *kaṭampa* tree in Tirupparaṅkunram" (Pari. 19:103-105).

4. *Makaḷir Kūṭṭam* (Group of women)

Ilāṇcēral Irumporai's great queen was radiant with jewels, adorned with jasmine and green leaves, in the midst of her companions who were bright with the ornaments (Pati. 18:25-29). In the water-sports in the freshes of the river, the boisterous group of women bathed in the company of their husbands, the wreaths on their chests, getting entangled with their own garlands (Matu 264-266). The heroine wearing leaf-garments, rested in the grove by the sea-shore, after playing in the sea (Akam. 20:8-10). The hetaera lost her beauty which was fostered by her mother, leaving her companions and neighbours tear-eyed and worried (Akam. 146:11-17). The group of companions of the heroine praised their mistress by comparing her arms to the bamboo growing at Cāykkāṇam (Akam. 220:18-21). The groups of companions who never left their mistress, plucked water-lily flowers from the backwaters and bathed in the sea (Kuru. 144:1-3). The tired listlessness of the heroine caused by her love-sickness was concealed by the maid, as if it were due to her playing with her companions (Nar. 23:2,3). The company of maidens, tired after culling flowers rested after their toil and slept in the grove (Nar. 115:1-3). The heroine bathing in the sweet water of the spring in the hillslope, culled *Kuvalai* flowers (Nar. 317:8,9). The bevy of maidens, with regular teeth like sprouts, praised the youthfulness of their mistress (Kali. 15:25,26). The hero sported in the freshes of the river embracing his paramours surrounded by their companions (Aink. 64:1,2). At the water-front upon a sand-dune, women had gathered with their chosen bevy of companions (Kaḷi. 92:16-19). As a man was swimming in Vaikai river hugging a plantain stem, he lost his heart on seeing a pretty girl on the bank and began to drift down the river; she leaving her group of friends, began to follow him along the bank; her mother admonished her then not to go alone, but to stay with her friends. (Pari. 11:106-113).

Āyamakaḷ - *Āyarkulappen* (A woman of the cowherd caste)

The cowherdess would not care to embrace the herdsman who was scared of the horns of a murderous bull; her arms belonged only to the valiant hero who vanquished the fearsome bull, reckless of his own life, deeming it as mere breath (Kali. 103:63-70).

Āyarmakan - *Āyarkuṭimakan* (A cowherd)

The heroine fixed on her own head, the chaplet and the wreath worn by the shepherd (Kali. 115:4-6).

Āyar-Iṭaiyar (Cowherds-people living in *Mullai* tract)

The cowherds had charitable hearts (Puram. 390:1). Cowherdesses would not ask for any bride-price from the heroic youth, who leapt between the sharp horns of the bull as if they were reclining upon the bosom of their beloved (Kali. 103:71-73). When the cowherds living in the hamlet of the Pāṇṭiya king, offered sacrifice to the Gods of the earth, for the prosperity of their king, there arose much noise (Kali. 108:58,59).

Āyarmakaḷ - *Āyarkuṭippen* (Cowherdess/shepherdess)

Said the heroine; "I shall not rest till I attain the bosom of the hero who overcame the strong bull with red whorl on its forehead; I shall not mind the gossip of other matrons of the cowherd clan" (Kali. 104:65-68). The heroine after she had milked the cows and tethered the calves, would play with shepherdesses, building toy-houses in the wide grove overgrown with jasmine and the *pāṇkar* vine (Kali. 111:1-6). It was unbecoming of her noble birth in the honourable cowherd clan, if a cowherdess were to marry twice (Kali. 114:20-21).

Āyarmakan - *Āyar kuṭimakan* (Cowherd)

He who leapt across the bull's back and lay on it like a garland was a herdsman with buffaloes (Kali. 103:33-36). The heroine enquired: "My

kinsfolk themselves tolerate my union with the herdsman with many buffaloes; why should the eyes of others spit fire at it?" (Kali.105:58-60). The maid said: "If you, a cowherdess, desire the herdsman and if he also reciprocates your love, there is no need for your mother to worry over it" (Kali.107:20-22).

Āyiraṅkaṇṇiṇāṇ-Intiran (Indra, king of the Gods)
The sight of the Pāṇṭiya monarch bathing in the freshes of the Vaikai river was like the sight of the king of the Gods, Lord Indra sporting in the celestial river, the Ganges of the skies (Pari.Ti 2:91-96).

Āyiram - Pattunūru koṇṭa en (Thousand)
Muṭattāmak kaṇṇiyār blessed Tirumāvalavan who fostered his country, "May every *veli* of your land produce a thousand *kalams* of paddy" (Poru. 246-248). Neṭuñceḷiyaṇ came of a prosperous lineage of noble men in whose rule the seeds sown, yielded a thousand-fold return at the time of harvest (Matu.11). Lord Tirumāl is that wondrous warrior with a thousand hands (Pari 3:41). People worshipped Āticēṭaṇ, the lord with his thousand fearsome heads outspread (Pari.Ti.1:79, 80).

Āyiram vaṇartalai aravu-Āyiram kilarnta talaiyuṭaiya pāmpu (Ādisēsha, of thousand heads)
The mount of Lord Tirumāl (Garuda) has in its mouth Ādisēsha, the serpent with its thousand spread-out heads (Pari. 3:59,60).

Āyira veḷḷam-Pēren (An astronomical number)
Pālaik kautamaṇār would bless Palyāṇai celkeḷu kuṭṭuvaṇ to live for a thousand million years along with his spouse (Pati.21:37,38).

Āyilai - 1. Āṇikalaṇ (Ornament)
Maidens with choice ornaments (Akam.75:11).
"Oh good women with choice ornaments".
(Kali. 60:15).

2. **Āṇikalaṇai uṭaiyavaḷ** (She who wears choice ornaments)
Nāñcil Vaḷḷuvaṇ was referred to as the husband of a woman with choice ornaments (Puram.138: 8).

Āyul - Vāḷnāl (Life time of a person)
Kuṭapulaviyaṇār would bless Neṭuñceḷiyaṇ: "May the days of your life be long as an astronomical number with crores as its unit" (Puram.18:5, 6). Tāmappal kaṇṇaṇār, blessed Māvaḷattāṇ, "May the days of your life be as innumerable as the sands on the dune heaped by the river Kāviri" (Puram. 43:21-23).

Ār - 1. Ātti (The ātti tree)
When Cōḷaṇ Nalaṅkiḷḷi and Neṭuṅkiḷḷi warred with each other, Poet Kōvūr Kiḷār, appealed to them: "Both of you born in the same clan, wear the ātti leaves as garlands; if one of you loses, as you must, the world will say that the Cōḷa has been defeated; other kings (Cēra/Pāṇṭiya) of your status will only be overjoyed at your fight. Therefore give it up" (Puram.45:3-5). Those who got into the hands of a warrior wearing ātti leaves strung together by a fibre, deserved to be pitied indeed (Puram.81:3-5). The tall memorial-stone erected in honour of the warriors who were slain in the fight to recover herds of cattle, were adorned with wreaths woven of red *karantai* flowers strung together with the fibre of the ātti tree's bark sliced by an arrow (Akam. 269:10-12). The goat's kid in the yard nibbled at the forked leaf of the ātti (Akam.104:11,12).

2. **Kāmpu** (Stalk of flowers or fruit)
The ghee-like flowers of the mahua tree, falling off from their stalks lay like hailstones, along the red track on the high ground (Akam.9:5-9). The fresh flowers, falling off their stalks of the convolvulus that had bloomed on the watery hill-side, were compared to bright bangles coming loose from the hands of the heroine (Kuru. 282: 4-8). The heroine's breasts secreted milk like the exudation on the mango trees, when the tender

mangoes fell off their stalks, in the strong wind that blew (Kali.84:1-4).

3. *Ārkkāl* (Spokes of wheel)

The hub of a wheel with spokes fixed to it, was compared to a warrior with arrows sticking out of his chest (Puram.283:10).

4. *Aḷaku* (Beauty)

The arrow sharp and beautiful (Pari.18:30).

Arkkāṭu - *Or ūr* (Arcot, a town)

This town belonged to Aḷici, father of Cēntaṇ. Arcot, with fertile fields, where bloomed the *neytal* flowers, haunted by the bees and dripping with honey was compared to the heroine (Nar. 190:3-8). The town of Arcot, where the flags of the Cōḷa fluttered in the streets, was always boisterous with the sound of the buzzing of the bees at the toddy jars and the roar of the chariot wheels as they passed the streets (Nar.227 5-9).

Ārkāṭṭu kilār makanār vellaiḱ kaṇṇattanār - *pulavar* (A poet)

The only poem by him available now is Akam. 64. It is cast in the *turai* whereby the hero returning after successfully carrying out his mission abroad speaks to his charioteer in *mullai tṇai*. He has described a fast horse as "fleet-flooded, capable of crossing the entire earth, swift as a bird and proud". He has given a beautiful picture of the evening in his poem thus: "The bull, with its horns smeared with the earth of the anthill whose wet side it had gored, ever desirous of its mate, would embrace its cow on returning home, while the calf ran behind its mother".

Ārkali-1. *Mikka āravāram* (Loud/clamour)

The cloud that had descended over the sea, did not move without saturating itself, so that it might pour rains accompanied by the roaring noise of thunder (Puram.205:10-12). The rumbling thunder, destroyed the beauty of the snake and killed the tusker while the cow-elephant grieved (Nar. 114:9-12). The cloud poured rains while the

thunder rumbled (Kuru. 186:1). The mountainous country was boisterous with the sounds and noises of the *Kurava* children beating the small drum called *tonṇakam*, which drove away the parrots eating the red millet nearby (Nar.104:4-7).

2. *Nirainta cerukku* (Abundant pride)

Cowherds born in wealthy families, gathered together joyously in abundant pride (Kali.105:5-7).

3. *Veḷḷam* (Flood)

As the cloud poured continuously in the rainy season, cowherds who dreaded the flood, drove their herds of cattle to a higher land where they grazed them (Netu.1 - 4).

4. *Kaṭal* (Sea)

Like a garland of convolvulus thrown up in the sky in the morning, green-legged white herons bending wings settled down on the prosperous shore of the sea (Akam.273:1-3).

Ārppu-*Āravāram* (Boisterous sound)

In the battle-field, Talaiyālaṅkānattuc Ceruveṇṇa Neṭuṇceḷiyaṇ catching hold of his foemen strongly, would throw them up so that they came hurtling down with a loud sound that echoed through out the world (Puram.77:10-12). Kaṭalpi-rakkōṭṭiya ceṅkuṭṭuvaṇ destroyed many countries in between the Himālayās in the north to Kumari in the south destroying their kings in great battles to the boisterous sound of the war-drums (Pati.43:7 - 11). Proceeding against enemies, even like Lord Murukaṇ, Neṭuṇceḷiyaṇ shot his arrows against his foemen, with his huge armies multitudinous as the sea, so that the boisterous noise thereof resounded in the wide heavens (Matu 180-183). The sound of gossip was greater than the boisterous sound of music played by the minstrels when Anṇi cut down the *punṇai* tree of Titiyaṇ in *Kurukkai* field of battle (Akam. 45:8-12). Ceḷiyaṇ seized the golden statue at Muciri after clamorously beseiging it and capturing it after a great battle (Akam. 14 9:11-13). The flock of giant storks in Marantai of Kuṭṭuvaṇ grew scared of the boisterous music

of the soldiers who had won a battle. (Kuru.34:4-6)- The cry of the heron from the *punṇai* tree, sounded like the sound of the tall decorated chariot, got by suppliants as a gift from the patron Āy in his court (Nar.167:1-4). The garment tied to the waist of the child interfered with its foot, the tinkling anklets resounding evenly still (Kali.81:5,6). At Kūṭal, the great sound of the drum arose such that it seemed like the sound of the sea merging with the wind and the sound of cloud that drank up the water of the sea and again like the sound of Lord Indra's thunder bolt (Pari.8:29-35).

Ārpatam - Uṇavu (Food)

Unṇoti pacuṇkuṭaiyār said to Iṇāncēṭceṇṇi that afflicted by hunger he had wandered high and low in search of food for his kinsfolk (Puram.370:2-4). Celvakkatuṇkō Vāliyātaṇ would give to solicitors of gifts, tuskars sent to him as tribute by other kings and food prepared from paddy which could not be reckoned by any grain measure (Pati.66:7-9). The heroine in the excess of her passion said to the parrot: "After eating your food without any fear you must help satisfy my want too, by acting as a messenger to my lord's land" (Nar.102:1-4).

Ārpatam - Uṇavu (Food)

Āṭukōṭpāṭṭuc Cēralātaṇ, if suppliants were not forth-coming, would himself seek them out and bringing them home in his chariot, offer food to them (Pati.55:10,11).

Ārvam - Ācai (Desire/eagerness/affection/passion)

Naḷli always gave bounteously to those who came to him eager for gifts, relieving their poverty utterly (Puram.158:13-16). The wise men of the court of justice were free from fear or passion or levity (Matu.489,492). The heroine was of a loving, affectionate and tender nature (Akam.94:12,14). The heroine asked "What kind of man is he who is unaware of the women who are afflicted by desire for his chset?" (Nar.94:7-9). Poets would pray to Lord Tirumāl thus: "We

know full well that your origin is beyond comprehension, but out of our great desire, we, unworthy to sing your praise, would say it still. Please accept our adoration without scorning it as meaningless" (Pari.1:36-39).

Ārvalar - Anṇuṭaiyavar (Loving person/affectionate person)

Mutukuṭumip Peruvaḷuti who was cruel to kings of other countries, did only good to those who were affectionate and kind to them (Puram.12:3-5). One of the six faces of Lord Murukaṇ, graced the devotees who adored him with loving hearts by granting them the boon they desired (Muru.92-94). Many were the kind-hearted persons who said to the heroine that her lord went along the narrow pathways by the hillside, his feet making marks upon the track (Pari.1:41) Lord Tirumāl would willingly get caught within the lovely hands of his loving devotees, folded in prayer (Pari.4:69,70).

Ārvu - 1. Ācai (Desire/eagerness)

The male monkey having obtained the ripe jack-fruit desired by it from the tree that had grown along side the gamboge and the bread-fruit trees in Mutirai mountain, would beckon to its mate to come and share it with him (Puram.158:21-25)

2. Niṇaital (Abundance/fullness)

Like a skylark desirous of rain that sings in the sky, the heroine had abundant love for her lord, as he graced her with his love (Kali.46:20,21).

3. Nukartal (Enjoyment)

The hero, just like a pair of scales, doing righteous deeds after strict examination, would not let those (the women) enjoyed by him to suffer in misery (Kali.42:13-15).

4. Makiḷcci (Delight)

The maid said; "Trampling upon the heads of gossiping townspeople, our parents gave the hand of the heroine in marriage to that heroic cow-herd lad who sprang fearlessly on the fierce black bull and vanquished it". (Kali.104:74-76).

Āraṅkaṇṇi - *Āttip pāvālāya talaimālai* (Chaplet made of ātti flowers).

A chaplet of ātti flowers woven with the cool leaves of the River-Portia tree was worn on the head (Puram.344:8). Cōlas, excelling in war, wore a chaplet of Ātti flowers (Akam.93:4).

Āram - 1. *Cantaṇam* (Sandal)

Sandalwood, being the faggot used as fire-wood by the *Kuṛava* women its fine smoke hung among the boughs of the *vēṅkai* tree (Puram.108:1-3). Even in seasons of drought the river Kāviri would carry in its flood fragrant grass and creepers and the *akil* and sandal (Poru.238,239). The *akil* and sandalwood became the rafts supporting women bathing at the water-front (Ciru.116,117). The fragrant smoke of the sandalwood brought by the river Vaikai, enveloped the Red Lord's chest (Pari.9,27,28). The hero had a chest redolent with sandal-paste (Akam.102:10). The hill-woman had a dark tress of hair fragrant with sandalwood paste (Kuru.286:3,4). The heroine was cool in summer like the sandalwood in the hillside of Potiyil hill where the Gods dwell (Kuru.376:1-3). The fragrant *naṛai* creeper, cut by the *Kuravas*, grew again luxuriantly and climbed up the sandalwood tree (Nar.5:3,4).

2. *Muttumālai* (Rope of pearls/pearl necklace)

Kaṇṭirak Kōpperunaḷḷi gave Vaṇparaṇar, his heroic bracelet along with the bright pearl necklace that adorned his chest (Puram.150:20,21). Women wearing majestic ornaments, sulking with their husbands, tore off their necklaces strung with thick mature pearls, and they rolled on the ground (Matu.680,681). A flight of cranes flew against the ruddy sky like a rope of pearls on the chest of the lofty Lord, Lord Murukaṇ (Akam.120:1-3). The heroine's rope of pearls lay on her breasts (Kali.4:9). Staring at the close-set young breasts of a maiden, a certain youth exclaimed that they deserved the beautiful pearl necklace that nestled against them (Pari.12:55).

3. *Mālai* (Garland/wreath)

Pāṇṭiyaṇ Naṇmaraṇ's handsome chest with a garland lying against it (Puram.59:1). Cēramāṇ Vaṇcaṇ wore a necklace made of many bright gems, lying curled on his chest like a snake (Puram.398:26,27). Kaṭal Pīrakkōṭṭiya Ceṇkuṭṭuvaṇ adorned with garlands the dancers with bright forehead (Pati.48:2). The heroine wore a garland which nestled against her beautiful breasts (Akam.75:12). The hero gave away the bangles and garlands of the heroine to his paramour (Pari.20:33,34).

4. *Ārkkāl* (Spokes)

A small white lizard had attached itself to the spoke of a wheel (Puram.256:2,3). A golden disc, its hub made of diamond, and its spokes of precious gems, was wielded in the battle (Puram.365:4,5). The wheel was made of curved wooden pieces, to which were fixed radiating spokes from a sturdy hub (Peru.46,47).

5. *Cukaṭam* (Cart)

As the cart of the salt-merchants was drawn by the struggling bull on an acclivity in the desert-tract, the sound of its bells could be heard (Akam 191:4-7).

Āral - 1. *Oruvakai Mīṇ* (A kind of fish)

The āral fish with nose like an ear of corn, hid itself under the mud (Puram.249:1). The male shell-fish mated with its spouse in the pond, with the bright-nosed āral fish as a witness (Akam.246:1-3). When the hero made love to his beloved, the heron stood biding its time for snatching the āral fish (Kuru.25:3-5). The crane that roamed the marshy shore, would give to its young one the eggs of the āral fish, resembling the small white mustard seeds, and the young fry of the shrimp as food (Puram.342:7-10). The minstrel was told to stay on with his big family and his kinsfolk, eat the boiled meat of the āral fish cooked over a fire made out of sandalwood faggots and then proceed on his way (Puram.320:12-15).

2. *Kartikai makaḷir* (Kārtikai matrons)

Lord Murukan the Red Load, was born to Lord Civa and brought up by the *Kārtikai* matrons (Pari.9:7).

Āral Mīṇ - *Kārtikaimīṇ* (The asterism - Pleaides)

The white flowers fixed to the dark plaits of the heroine resembled the beautiful Pleaides stars against the background of the dark serpent (Kali.64:2-4).

Āraṇṇiranton - *Murukan* (Lord Murukan)

Kuṇṇampūtaṇār refers to Lord Murukan as "Āraṇṇirantōy" as he was brought up by the six *Kārtikai* matrons (Pari.9:7).

Ārātanaṇai - *Pūcai* (worship)

Women when they went to the river Vaikai for bathing, carried with them, incense like 'aki' wood etc., fire for burning them, and flowers and sacrificial offerings for worship. (Pari.6:11,12).

Āriyar - *Ōr Inattavar* (Aryans-A race of people)

Āryans were found in large numbers near the Himālayās (Pati.11:23). The Āryans would capture tuskers with the help of trained cow-elephants (Akam.276:9,10). The lofty Himālayās bearing gold, belonged to the Āryans (Akam.398:18,19). The rope-dancers of *Āriyaṇ* community danced on the rope to the sound of the drums (Kuru.7:3,4). Many Āryans opposing Muḷḷūr Malaiyaṇ, fled in fear of his single spear in battle (Nar.170:6,8).

Āriya aṇṇal - *Āriya Maṇṇar Talaivaṇ* (The lord of the Āryas)

Ceṇkuṭṭuvaṇ, when he went to the Himālayās to bring a stone suitable for making a statue of Kaṇṇaki, defeated the Lord of the Āryans and brought the stone (Pati.5:3-6).

Āriya aracaṇ prakattan - *Vaṇanāṭṭu Aracaṇ* (A Northern king)

He had the given name of Prakattan. Poet Kapilar taught him the principles of *Akapporuḷ*,

through his work called '*Kuṛiṇcippāṭṭu* (Kuri.Nacc Commentary).

Āriya aracaṇ yāl piramatattan - *Vaṇanāṭṭu Aracappulavar* (Poet, Piramatattan - A king of North India)

He has composed poem No.184 in *Kuruntokai*. It is in the form of a reply by the hero to his companion who had admonished him. The hero said: "Whoever goes to the town of the heroine will surely get caught in the snare of her eyes; no wonder my heart has become enamoured"

Āriyap poruṇaṇ - *Oru mallan* (A wrestler)

A wrestler who died in a wrestling bout with the great Pāṇaṇ, who tore his arms from his body (Akam.386:3-7).

Āreru - *Cōlanāṭṭu Ūr* (A town of Cōḷa land)

The heroine was like the town Āreru of the Colaland (Nar.265:6,8).

Ārai - 1. *Uruḷai* (The rolling wheel)

Sturdy bulls drew the cart powerfully so that its wheels did not get embedded in the slushy rut (Puram.60:8,9).

2. *Tottuḷippāy* (The mat covering the cart)

The salt-merchants covered their carts with a mat of rushes. It looked like a hill carrying the cloud (Peru.49,50). Strolling players travelled from place to place in carts covered with rush-mats, which looked like yawning crocodiles (Akam.301:6-8).

Āl - 1. *Ālamaram* (The banyan tree)

The intestines of the bull-fighters disembowelled by the fierce bulls, were seized by the vultures which slipping from their beaks, fell upon the boughs of the banyan and *kaṭampa* trees, looking like garlands (Kali.106:26-29).

2. *Kārtikai mīn* (Pleaides constellation)

'Āl' is a corrupt form of 'Āral'. The white flowers of the *mucuṇṭai* creeper looked like the stars in Pleaides (Malai.100,101).

Ālkelu kaṭavuḷ putaiyaṇ – *Murukan* (Lord Murukaṇ Son of the God seated beneath the Banyan tree) Nakkirar hails Lord Murukaṇ as the Divine offspring of the God seated under the Banyan tree (Muru.256).

Ālaṅkānattamar – *Ālaṅkānattil naṭanta pōr* (The battle of Ālaṅkānam) Pāṇṭiyaṇ Neṭuñceḷiyaṇ, defeated in a single day's battle, the seven enemies, Cēraṇ, Cempiyaṇ, Titiyaṇ, Eḷiṇi, Erumaiyūraṇ, Iruṅkōvēṇmāṇ and Porunaṇ, destroying their armies, and capturing their war-drums and white umbrellas of state (Akam.36:14-22). Neṭuñceḷiyaṇ, of the swift chariots and known for his generosity defeated his enemies at the battle of Ālaṅkānam (Akam. 175:10,11).

Ālaṅkānam – *Cōḷa nāṭṭil uḷḷa ūr* (A town in cōḷa country) Neṭuñceḷiyaṇ defeated the two great monarchs, the Cēra and the Cōḷa, and five other petty kings who came with them, at Ālaṅkānam which became crimson after the great battle, and seized their war-drums and their umbrellas of state (Akam.36:14-22). Lightning dazzled like the sword drawn from its scabbard by Neṭuñceḷiyaṇ who had bivouacked at Ālaṅkānam with his lancers, to the great fear of his enemies (Nar.387:6-0).

Ālaṅkuṭi Vaṅkaṇār – *Pulavar* (A poet)

The poet with his given name Vaṅkaṇār, belonging to Ālaṅkuṭi, is among those who had composed poems in both the Akam and Puram genres. Seven poems of his are found in caṅkam poetry; 319 of *Puraṇānūru*, 106 of *Akaṇṇuru*. 8 and 45 of *Kuruntokai* and 230, 330 and 400 of *Narṇṇinai*. All the six poems of his set in *Marutam tinaḷ* are cast as the speech of the maid and the courtesan. His poem in *Puraṇānūru* is cast in *Vallāṇ Mullai turaḷ* in *vākaḷ tinaḷ*. He has referred to Ceḷiyaṇ in Akam. 106 and the assembly hall of justice of the Cōḷas at Uraiyūr in Nar. 400.

Ālantūr Kiḷār – *Pulavar* (A poet)

One of the poets in Caṅkam poetry who are known by their place names. Belonging to Ālattūr, he has composed poems in both Akam and Puram genres; five poems in *Puraṇānūru*, (34,36,69,235, 324) and two in *Kuruntokai* (112,350). He has sung about Cōḷan Kuḷamurrattut Tuñciya Kiḷi-vaḷavaṇ in Puram. (34, 36) and Cōḷaṇ Nalankiḷi in Puram 225. He has referred to the river Porunai in Puram.36 and the town of Uraiyūr in Puram. 69.

Ālam – 1. *Ālamaram* (The banyan tree)

The banyan tree has a parched trunk (Akam.287: 7). The fruit of the banyan was of the colour of a new earthen pot (Aink.303:1). The feathered race would daily go for the fruit of the banyan not content with what they ate the day before (Puram. 199:1-3). The banyan tree loaded with the ripe fruit, resounded with the chorus of many coveys of birds as from an orchestra (Malai. 268,269). Half-way across the wilderness, the hero told his beloved to rest under the shade of the banyan tree in the jungle-path, as the sky was clear and the wind was blowing dry without rains, and then resume their journey (Nar. 76:1-5). Kōcars from four towns, known for their veracity, stayed in the village-common at the foot of the ancient banyan tree (Kuru. 15:1-3). Bull-fighters after performing the proper rituals in honour of the deities of the water-front, residing under the banyan tree and the mango tree, and worshipping them, leapt into the stalls (Kali. 101:13,14). Lord Tirumāl is the Lord of the many deities said to dwell in the banyan tree, the *kaṭampa* tree, in the islet in the river and in the hillock (Pari. 4:67-70).

Ālampēri Cāṭṭaṇār – *Pulavar* (A poet)

Also referred to by the name, Maturai Ārula-viya Nāṭṭu Ālampēri Cāṭṭaṇār. His given name was Cāṭṭaṇār of the town of Arulaviya Nattu Alamperi near Maturai. He is among the poets who have composed only Akam poems. References to the persons Ceḷiyaṇ (Akam.47,175) Kaṭalan (Akam. 81) and Vāṇavaṇ Maṇavaṇ Piṭṭaṇ (Akam. 143) and to place names Ciṇṇumalai (Akam. 47)

Kutirai malai (Akam.147) and Ālaṅkāṇam (Akam. 175) are found in these poems.

Ālamar Kaṭavuḷ - *Ālilaiyiṇ mēviya Tirumāl* (Lord Tirumal recumbent on the banyan leaf)
 Vaṭama vaṇṇakkaṇ pēricāṭṭaṇār praises Ilavan-tikaip pallit Tuñciya Naṇmāraṇ thus: "I am delighted to see your wealth opulent like Lord Tirumāl recumbent on the banyan leaf" (Puram. 198:9,10).

Ālamar Celvaṇ - *Āliṇ Kīḷirunta Iraivaṇ* (Civan-The Lord seated beneath the banyan tree)
 Āy, gave the blue mantle given by the serpent, to Lord Civa, seated beneath the banyan tree (Ciru. 93-99). Lord Murukaṇ is the beautiful son of the Lord seated under the banyan (Kali.81:9).

Ālamar Celvaṇ *Anicāl Peruvirāl* - *Āliṇkīl Amarnta Iraivaṇuṭaiya Maṇṇākiya Ālakamainta Murukaṇ* (Lord Murukaṇ, the beautiful son of the God seated beneath the banyan)
 The heroine proudly and lovingly referred to her son trundling his toy-chariot, as her darling; "My soul, my darling child, will come along like the beautiful son of the Lord seated under banyan tree" (Kali.81:9).

**Ālamar celvaṇ anicāl maṇṇ-Āliṇkīlirunta Iraivaṇ-
 uṭaiya ālakamainta pillaiyākiya Murukaṇ (Lord Murukaṇ, son of Lord Civaṇ seated under the banyan)
 The courtesans of the hero from their windows witnessing the sight of the hero's son returning home in his chariot surrounded by his playmates rolling their palmyrah-wheels, rushed to the street, as if it were the inaugural festival of the Lord Murukaṇ, son of Lord Civaṇ seated under the banyan (Kali.83:14,15).**

Ālamuṇṇam - *Ōr ūr* (A town)

Maidens made toy-houses and played about in the grove around the well-constructed tank in the town of Ālamuṇṇam, with its sand-dunes made of the fine sand of Kāviri; it was fostered by opulent monarchs and sacred to the 'Three-

eyed Lord' (Civaṇ) who gave the Four Vedas (Akam. 181:12-19).

Āli - 1. *Ālaṅkaṭṭi* (Hail-stones)

Thunder reverberating so that the beasts of the mountain trembled in fear, the cloud poured hail-stones, while the showers of rain were accompanied by wind (Pati.50:1.2). Along the ruddy pathways, lay the flowers of the mahua loosened from their stalks, like hail-stones from the sky scattered by the wind (Akam. 9:3-7). *Kuṇavas* of the wilderness would pick up the tender mangoes falling off their stalks from the tree, as if they were gathering hail-stones (Aink. 213:1-3).

2. *Nīr* (Water)

The cloud gravid with the water-vapour resembling sapphire gem, rumbled in the heaven and poured its waters on the earth; and the woods blossomed (Akam.314:1-3).

Āliyār - *Pulavar* (Poet)

The only poem of his Puram.298; He is considered to be a native of Āli. His poem is in the form of a statement by a soldier who says that his captain while giving him rich food, does not send him to fight in the forefront of the battle; Thus he brings out his chief's bounty and valour and his own bravery.

Ālai - 1. *Koṭṭil* (Vat)

Because of the hot smoke coming from the vats where the sugar-cane juice was boiled, the *neytal* flowers in the fields withered (Pat.8-12). Mature full-grown sugar-canes stood, swaying ready to be cut and sent to the vats, not one of them affected by or broken by the wind, putting to shame a regiment of lances in their tall majesty (Malai.119). The mills noisy with the sound of sugarcanes being crushed looked like the cloud (Malai. 340,341).

2. *Yāṇaikkūṭam* (Yard where the elephants are stabled)

The mahout who had brought up the tusker giving it much food for many years, having lost

it, was grieved to see the empty pillar where it used to be chained (Puram. 220:1-4).

Āvaṇam - 1. *Aṇkāṭi* (Market)

The soldiers of Celvak Kaṭuṅkō Vāḷiyātaṇ exchanged in barter in the market - place the white tusks of the stout elephants of the enemy kings for toddy, which they drank with delight (Pati.68: 9-11) Women lighting lamps and strewing paddy and flowers, offered evening worship in the market place (Netu. 42-44). Even after the men in the prosperous market had gone to sleep and also the people in the houses in the street, the harsh-tongued mother of the heroine would not (Akam.122:3,4).

2. *Eluttu cāṇṇu* (Written evidence to prove ownership of property and civil rights to people) It was a practice to elect councillors of the town by counting the written slips (votes) placed inside a pot secured with ropes tied all round it, after carefully examining the seals which covered the mouth of the vessel before removing them (Akam. 77:7,8).

Āvaṇamākkal - *Olaiyai tērum makkaḷ* (Electing officials)

Persons who were appointed to examine the seal covering the pot and to pick out the palmyrah leaves cast as votes by the electors, in the election of members of a board, were called Āvaṇa Makkaḷ (Election-officers) (Akam.77:7,8).

Āvam - 1. *Amparāttūni* (Quiver of arrows)

Celvak Kaṭuṅkō Vāḷiyātaṇ, with his quiver on his back, had great prowess in shooting arrows standing from the deck of his chariot so that his hands bore the mark of the bow-string (Puram. 14:8,9).

2. *Pōr* (Battle)

The bountiful warrior giving to his suppliants whatever they asked, would unsheathe his sword only to slay elephants in the midst of a battle fought with bright lances (Puram.323:4-7).

Āvi - 1. *Nirpporuḷ* (Vapour)

The heroine said that her strength to bear the pain of separation from her lord was gradually lessening, like the vapour blown on a good mirror which reflects one's image (Akam.71:13-15). Toṇṭaimāṇ Iḷantiraiyaṇ, beckoning to his side the minstrel standing far off, would give him milk-white cotton garments fine as vapour, removing his tattered rags, resembling moss-roots (Peru.467-470).

2. *Pukai* (Smoke)

The maid, reflecting that the beauty of her mistress would be ruined if the hero did not return at the time appointed, sighed heavily like the smoke coming out of a sacrifice performed by brahmins (Kali. 36:24-26). Lord Murukan who loves to dwell in the hills, situated all over this world, takes the fragrant *akil* smoke sent up by devotees worshipping him at various places, as pleasing to him (Pari. 17:29,30).

3. *Pēyttēr* (Mirage)

Animals mistaking the waves of the mirage caused by the excessive heat of the Sun's rays to be water, would run about crazily hither and thither (Akam.327:8-10).

Āviyar - *Āvi enpānai Mutalvayākak koṇṭu tōṇṇiya kuṭiyiṇar* (A clan which had as its eponymous ancestor, a man called Āvi)

Neṭuvēḷāvi of the Āviyar clan, ruled the Potiṇi hill-tract (Akam. 1:3,4). Pēkaṇ who gave away his mantle to a peacock, was born in the Āviyar family (Ciru. 85,86).

Āviyarkō - *Āviyar Kuṭiyil Tōṇṇiya Talaivaṇ* (A chieftain of the Āviyar family - Pēkaṇ)

Peruṅkuṇṇūr Kīlār requested Pēkaṇ: "Oh! Thou scion of the Āviyars, the only gift I ask of you is that you should take back Kaṇṇaki (the queen) whom you have forsaken" (Puram. 147:7-9).

Āviyar Perumakan - *Āviyar Kuṭiyil Tōṇṇiya Talaivaṇ* (Pekan) (A great son of the Āviyar clan)

Pēkaṇ, lord of the mountainous country and a great scion of the Āviyar clan, gave away his

own royal mantle to a peacock, thinking that it was suffering from cold when it was only uttering its joyous cries at the advent of the rains (Ciru. 84-87).

Āviraṅkaṇṇi - *Āviraṁ Pāvālāya Talaimālai* (A wreath made of Āviraṁ flowers)

The hero riding a horse of palmyrah leaf-stalks wore a big garland round his neck made out of Āviraṁ flowers, shining like plated gold (Kali. 140:7).

Āvirai - *Oru Vakaic Ceṭi* (A kind of plant)

Danseuses would go from place to place, with their player-minstrels and dance at night by the light of the forest-fire wearing wreaths wrought of Āvirai flowers (Akam. 301:13-15,21). When the maid of the heroine refused to permit the hero to meet his beloved, he said: "Riding a horse of palmyrah leaf-stalk with a wreath of golden Āvirai flowers round its head, I shall come to your town and win your mistress" (Kuru. 173). The hero said that his beloved whose arms put to shame the pliant bamboo, gave him *pūlai* flower and the golden-coloured flower of the *āvirai* (Kali. 138:18,19).

Āviṇaṅkuṭi - *Ūr Ūr* (A town) (One of the six sacred shrines/abodes of Lord Murukaṇ)

Lord Murukaṇ, with his consort Deivayāṇai, of Divine Chastity, would encamp at Āviṇaṅkuṭi for a few days so that celestial beings capable of moving in the air, (Brahma and other Gods) could come there and offer worship to Him (Muru. 174-176).

Āvuti - 1. *Aviyuṇavu* (Sacrificial oblations)

The forebears of Atiyamāṇ Neṭumāṇaṇci, worshipped the Gods and offered oblations to them through sacrificial fire (Puram:99:1). The merchants of Pukār city used to offer worship to Gods by performing sacrifices and offering oblations to them through the fire (Pat.200).

2. *Pukai* (Smoke)

It was customary to erect a pillar in the place

where a sacrifice was held, in strict accordance with the traditions laid down in ethical texts and scriptures, pouring into the sacrificial fire, 'samits' (Peepul twigs), puffed rice and ghee as oblations so that holy smoke was kindled; such a sacrifice was deemed to be perfect and of unsullied glory (Puram. 15:17-21).

3. *Vēlvi* (Sacrifices)

The Kāviti elders, practising self-control, analysed the pros and cons of all actions (when they advised the king); they were great and noble like the learned brahmins who, performing sacrifices with their sandal-daubed chests and well-tied tufts of hair, qualified themselves to ascend to the upper world (Paradise) (Matu. 494-499).

Āvūr - *Ōr ūr* (A town)

In Tamil country, there are a number of places with this name. Some of the Caṅkam poets were intimately connected with this town. When Kāriyārrut Tuñciya Cōlaṇ Neṭuṅkiḷi was in this town, it was besieged by Cōlaṇ Nalaṅkiḷi.

Āvūr kiḷār - *Pulavar* (A Poet)

The only poem of his is Puram. 322. His poem in *Vākai Tiṇai* and in *Vallāṇmullai Turai* glorifies the heroism of a lancer. A fine simile occurs in his poem where he compares the speckled trunk of the spurge plant to the horn of a bull which walks wearily after ploughing all day. His son Kaṇṇaṇār also is a Caṅkam poet.

Āvūr kiḷār makaṇār kaṇṇaṇār - *Pulavar* (A poet)

Kaṇṇaṇār. is the given name of this poet. His father was Āvūrkiḷār. Erudite like his father, and having an honoured place in Caṅkam poetry, his only poem is Akanāṇūru 202. A fine picture is painted by him in this poem. As the victorious tusker, wounded in its fight with a tiger, raised its trunk aloft and breathed heavily, the bright flowers of *vēṅkai* tree fell upon the bushes like the sparks of fire flying from a forge when the blacksmith pressed his bellows.

Āvūr Kāvītikaḷ Cātēvaṇār - *Pulavar* (A Poet)

Two of his poems, one in *Akanāṇūru* (159) and

the other in *Narṇṇinai*(264) are found in Caṅkam poetry. P.N. opines that Cātēvaṇ is a corruption for Cākātēvaṇ white Kāviti is an honourable title bestowed by the Pāṇṇiya king upon the rich agriculturists and hence the name Āmūr Kautamaṇ Cātēvaṇār, of the poet, has been wrongly written as Āvūr Kāvīṭikal Cātēvaṇār, by the over-enthusiastic scribes. Both the poems are cast in *Pālai tinai*. Mention is made of one Koṭumuti and how he ruled his people and of the town of Āmur in his poem 159 of *Akanāṇṇūru*.

Āvūr Mūlaṅkiḷār - Pulavar (A poet)

It has been said that the name is derived from Mūlam, the name of a star and that Āvūr Mūlam stands for a place name. Eleven of his poems find a place in Caṅkam literature viz. eight in Puram (38,40,166,177,178,196,261,301) and three in Akam (24,156,341). Akam. 24 refers to the 'de-casted' brahmin engaged in the profession of cutting bangles from chanks. The poet has sung about Kuḷamurattut Tuṇṇiya Kiḷḷi-vaḷavaṇ (Puram.38,40) Cōṇāṭṭup Pūṇcāṇṇūr Pārp-pāṇ Kowṇiyaṇ Viṇṇantāyaṇ (Puram.166), Malli Kiḷḷāṇ Kāriyāti (Puram.177) Pāṇṇiyaṇ Kīraṇ Cāttaṇ (Puram.178) Pāṇṇiyaṇ Ilavantikaippaḷḷit Tuṇṇiya Naṇmāram (Puram.196).

Āvūr Mūlaṅkiḷār Makaanār Peruntālaic Cātāṇār - Pulavar (A Poet)

His given name is Peruntālaic Cātāṇār. His father was Āvūr Mūlaṅkiḷār. His only poem is *Akanāṇṇūru* 224. Vaiyapurip Pillai in his edition of Caṅkam Poetry has mentioned his poem as one of the poems of Peruntālaic Cātāṇār. Set in *Mullai tinai*, this poem is the form of the remarks of the hero to his charioteer while returning home after completing his mission. His poetic talent can be seen in his comparisons; viz, the hard breathing of the horses harnessed to his chariot is compared to the hot air blown by the bellows in the blacksmith's forge; the swift gallop of the horse is likened to the speed of the wind; the white foam flecking the lips of the horse, is compared to the blobs of butter

floating on the surface when curds are churned. **Āḷi - 1. Tērc cakkaram** (The wheel of a car/chariot) Peruṇcēral Irumporai who destroyed Takaṭūr, had innumerable warriors and horses and chariots whose wheels rolled over the corpses of the enemies who had danced the *Tuṇṇikai* earlier (Pati.77:4-7). The hero ordered his charioteer to drive the chariot powerfully, its wheels making a mark over the ground, red with the cochineal insects that covered it like a painting (Akam.54:3-6). The wheels of the chariot with four horses harnessed to it tore across the moist *Mullai* land without slackening their speed (Akam.334:11-14). As the clouds poured rain, the hero got into his shining chariot covered by gold plates and parted from his beloved, the dashing sea-waves wetting his wheels (Kuru.205:1-5). The moon spread its rays on the sea-shore, enabling the charioteer of the hero, to drive the chariot so that the crabs scuttling across the shore did not get hurt by the wheels (Nar.11:6-9).

2. Kaṭal (Sea)

The walls (of a fort) in the midst of a paddy-field, was compared to a ship, its sides dry, standing in the midst of the sea (Puram.338:10, 12). Lord Tirumāl taking the form of a boar, lifted upon his tusks the earth-Goddess, who sank into the sea at the end of the aeon (Pari. 3:23,24).

3. Āṇaiccakkaram (Disc/wheel of authority)

Atiyamāṇ Neṭumāṇaṇci's forebears belonged to an ancient family whose wheel of authority had run effectively over the world surrounded by the sea (Puram.99:3,4). As the disc of the sun with its day-fashioning rays pierced the earth, long paths became dry and deserted (Akam.229:1-3).

4. Karai (shore)

The warrior who stopped single-handed the invading enemy ranks which pressed hard upon his king's troops, could be likened to the shore which stops the waters of the sea (Puram.330:1-4).

5. *Vaṭṭam* (Circle/round)

The heroine grieving at the separation from her lord, drawing circles as symbols on the wall would daily count them and the wall would be drenched by her tears (Akam.341:10-12)

6. *Cakkarap paṭai* (The weapon, Discus)

Māyavaṇ (Lord Tirumāl) destroyer of the wrestlers, when his enemies came in strength against him threw his Discus at the forehead of their elephant (Kali.134:1-3). Lord Tirumāl is the first of the Gods with his weapon the divine Discus (Pari.2:19). Vaḷḷi's companions opposing Dēva-cēṇa's, wielded like the discus, their armlets as weapons against each other (Pari.9:55).

7. *Mōtiram* (A ring)

A ring was one of the things swept away by the Vaikai river from the bathing women (Pari.7:46).

Āḷimutalvan - *Cakkarap paṭaiyuṭaiya mutalvaṇākiya Tirumāl* (Lord Tirumāl with the weapon, the Discus)

Poet Kirantaiyār refers to Lord Tirumāl as the first of Gods, with the Discus as the weapon (Pari.2:19).

Āḷiyān - *Cakkarap paṭaiyuṭaiya Tirumāl* (Lord Tirumāl with his weapon, Discus)

When the Dēvas and the Acuras seized the two ends of the thousand-headed serpent Āticēṭaṇ who acted as the rope to churn the ocean of milk for getting nectar, Lord Tirumāl caught hold of his middle and joined the churning (Pari. Ti.1:68,69).

Āḷi - 1. *Āḷmai* (Valour)

Even the mutilated body without its head was full of valour (Pati.67:10).

2. *Makkaḷ* (People)

The jungle-track in the wilderness without any people therein (Puram.23:32). Male eagles rested on the stones heaped by the bandits over the bodies of the wayfarers killed by them (Akam. 215:11). The covey of *kaṇantuḷ* birds would indi-

cate to the wayfarers the presence of hunters (Kuru.350:4-6). The tiger would lie in wait in the small path traversed by wayfarers, to sate the hunger of its mate (Nar.322:5-7). In the desert-tract, roamed the small-eyed elephant killing wayfarers (Aink.314:3,4).

3. *Āṇmakaṇ* (Man)

In the evening the elephant kicked at the herostone mistaking it for a man (Akam.365:3-5). Persons traversing the desert tract, would mistake the anguished cry of the thirsty stag calling for its mate, to be a man's voice and try to identify the same (Akam.395:8-12).

4. *Vīrar* (Warrior)

The battle-field was the threshing floor and the enemy soldiers were the hay subjected to threshing (Puram.368:12,13). The piles of leaves covering the bodies of the soldiers who died in war, looked like a regiment of men with shields (Akam.67: 13,14). The cēra king had an elephant corps capable of destroying the enemy without fail (Akam.93:19,20).

5. *Kaṇavaṇ* (Husband)

Women without husbands (Nar.353:1).

Āḷpavar - *Aracar* (Ruler)

The heroine lost her beauty, like the country devastated by a king, much to his own anguish (Kali.5:12,13).

Āḷpavan - *Nukarpavan* (One who enjoys)

The heroine declared that he who enjoyed her slender arms, was also capable of writing the figure of the sugarcane (*toyyl*) upon them (Kali. 143:31-35).

Āḷvinai - *Muyarcci* (Manly endeavour)

Kōtamaṇār advised Dharmaputraṇ to give all help to men who endeavoured during the day, and to examine by night what ought to be done the next day to help them (Puram.366:10-12). The heroine's view was that men who consider seeking wealth as the only manly endeavour without caring for love were foolish men (Akam.75:1,2).

Grief of separation, the fire that burns the heart, was put out by the downpour of manly endeavour shown by the hero (Akam.279:7,8). The hero told his heart that he who was aware of the impermanence of earthly things, would not, for all the wealth of the world to be got in a trice, give up the heroine with her tender youth and joyous nature and undertake the manly endeavour of seeking material wealth (Kuru.267:1-6). If the hero were to part from the heroine, bound on some manly enterprise, the beauty of her golden complexion would be ruined (Nar.205:6,7,11). Men bound on manly enterprises would be disheartened if a storm at sea were to shatter their vessel (Kali.5:6,7).

Āḷi - 1. Ālpavan (One who rules)

The maid declared (to her mistress) that the love of the hero who had sworn in the name of Tirupparāṅkunram the sacred Hill of Lord Murukan who rules the seven worlds, was indeed to be pitied and encouraged (Pari.8:64).

2. Vilāṅku (An animal - the leophant)

The maid told her mistress, the heroine, that in the mountain-clefts of the hero coming for his tryst by night, there would be terrible animals like the tiger and the leophant (Kuru.252). The leophant would not care to know if the animal it brought down fell on its left side; the fierce tiger itself trembling at its strength, it would leap upon the elephant and wrench its white tusk from its head (Akam.252:1-4). In the cruel forest, the leophant would drag away the elephant killed by the tiger (Nar.205:2-4).

Āḷil Pentir - Kaṇavanai Ilanta Makalir (Women who had lost their husbands)

On the hill nestled clouds resembling the soft cotton spun by women without their husbands, the breadwinners of the family (Nar.353:1-3).

Ārral - Vali (Prowess/strength/ability)

Yānaikkaṭcēy Māntarañcēral Irumporai had the

ability to give away rich gifts out of his abundance to poets, without safeguarding the wealth in his own keeping (Puram.22:33,34). Āy, with his prowess in battle, defeated his enemies who had great strength (Puram.135.20,21). Led by the sage Neṭumpāratāyaṇār towards the forest Palyāṇaic Celkeḷu Kuṭṭuvan too followed his preceptor, giving up his kingship with great strength of mind, to perform tapas (Pati.Pa.3:8-10). The Pāṇṭiya king Nilantaru Tiruvil Pāṇṭiyaṇ with his military prowess defeated the hostile kings of the mountainous tract with many cataracts, and converted their forests into desert tracts by devastating them in war (Matu.57-61). When the hero parted from her, the heroine's beauty was ruined, as she was hurt by the mighty power of the passion of love (Kali.17:9). Lord Tirumāl was mighty with a hundred hands (Pari.3:40).

2. Poruttukkoḷḷutal (Patient bearing)

The intimacy with the hero would be good only for those women who could bear patiently the separation from him, without grieving in tears at his departure (Kuru.38:3-6).

Ārramai - 1. Utavūtoḷital (Becoming useless)

If wealth which is the cause of righteousness, prosperity and happiness were not used to help others, then it would not protect those who have it (Puram.28:15-17).

2. Iyalāmai (Inability)

When the enemy, returning in greater strength besieged the fort again, unable to oppose him there, Naṇṇaṇ regrouping his forces in the defensive forest, defeated the invader by the power of his lances, and re-established his name (by saving the fort) (Akam 392:21-27).

Ārrār - 1. Ceyyamāṭṭātār (Those who cannot perform or do something)

Those who could not foster their loving adherents and delight in the company of friends, are to be considered poor indeed (Akam.151.1-3).

Ārru - 1. Vali (Pain)

The heroine said “Had I known that it would trouble me again I would not have embraced the chest of my lord which had destroyed my pain earlier” (Kali.144:65.66).

2. *Ārutal* (Consoling)

The maid said to the hero: “My heart is in anguish that I who was able to act as a remedy to relieve your passionate heart, am not able to cure the sickness of my own mistress” (Āink.59).

3. *Ārral* (Ability/strength)

Among the people who went to the banks of the Vaikai to see the freshes, there were young men of strength and ability wearing the hero’s anklet, like Lord Murukaṇ (Pari.22:26,27).

4. *Taṇittal* (To propitiate/placate)

The heroine struck the bell and prayed to Lord Murukaṇ, in order to propitiate him, lest her lord should be affected by the God’s anger as he had forsworn his plighted troth (Pari.8: 88,89).

Ārukkavalai – *Ārrutturutti* (Islet in a river – an ait)

The maid told her mistress that it was regrettable that other deities were worshipped in the islet, who could not cure their (love-sickness) (Kuru.263:2-6).

Ārrutal – 1. *Poruttiruttal* (Patience)

The heroine told her maid who brought her the news of her approaching marriage with her hero: “I had only strength enough to bear patiently the loss of my beauty which left me; when my lord parted, I had no strength left to describe my anguish in words” (Kuru.368:2-4).

2. *Ilvāḷkkaiyai Naṭattutal* (Married life of a householder)

The prime duty of a house-holder is to help the poor and indigent, with the things they need (Kali.133:6).

Āruppaṭuttal – 1. *Valippaṭuttal* (directing/invoking)

The kinsfolk of the heroine, preparing the arena

well and wearing wreaths of flowers, offered sacrifices to the God Murukaṇ, whom they invoked with song and dance, strewing red millet with the blood of sacrifice on the ground (Akam. 22:10,11). Children with small heads directed the calves towards the village-common (Kuru.241:2,3).

2. *Pōkkutal* (bidding farewell)

Joyous evening bade farewell to the sun (Akam. 71:9).

Ārruvōr – *Vallavar* (Those who were able to do a thing)

Those who were capable of giving the gifts sought by suppliants to earn fame, would go as strangers to the fearful ancient Potiyil and stay there to earn the wealth required (Akam.377: 10-15).

Āramar Celvaṇ – *Āruvaṭivu Poruntiya Celvaṇ* (Lord Murukaṇ with six forms)

Nakkīrar hails Lord Murukaṇ as the opulent Lord borne by the Goddesses Six (Muru.255).

Āralai Kaḷvar – *Valippōvārai Alaikkum Kaḷvar* (High-way robbers who harass wayfarers)

The *Pālai Yāl* (Musical instrument) would remove the weapons from the hands of the high-way robbers by changing their cruel nature (Poru. 21,22).

Ārari Kaṭavuḷ – *Tirumāl* (Lord Tirumal)

Lord Tirumāl is the God known through the six Vedas (Pari 3:43).

Ārari Antaṇar – *Āru aṅkaṅkalai aṛinta antaṇar* (Brahmins who had mastered the six auxiliary parts of the Vedas)

Lord Civaperumāṇ graced the brahmins who had mastered the six auxiliary scriptures, with many rare vedas (Kali.1:1).

Āriya karpu – *Ārak karpu* (Righteous chastity)

Neṭuñcēralātaṇ’s great queen had sober tenderness and righteous chastity (Pati.16:10). Iḷaṅcēral Irumpoṛai was the husband of queen Cēramā-

devi of sober principles, righteous chastity and good repute (Pati.90:48-50).

Āṛirukai – Paṇṇirukai (Twelve hands)

Lord Murukaṇ has in his twelve hands, the weapons presented to him by the Gods Agni, Indra and Yama and others (viz) the goat, the peacock, the cock, the bow, the club, the sword, the spear, the axe, the battle-axe, the fire, the wreath and the gem (Pari.5:67-68).

Āṛiru tōḷ – Paṇṇirutōḷ (Twelve arms)

Lord Murukaṇ with his six faces and twelve arms, desired the beauty of Goddess Vaḷḷi whose loveliness excelled all other women's. (Pari.14:21,22).

Āru – 1. Enṇuppeyar (Name of a number-six)

The ancient scripture, the Veda, was understood through the six auxiliary texts (Puram.166:4).

2. Yāru (River)

In an islet in the midst of a river, under the shade of a spotted tree, Kōpperuñcōḷaṇ 'sat facing north' (Puram.219:1,2). Even in days of drought, when the bamboo withered without rains, and the hills split open in the heat of the sun's rays, and the waterfalls had dried up, river Pērār was in floods and overflowed its banks (Pati.43:12-17). Brahmins did not bathe in the river Vaikai as the youth and maidens strewn fragrant things upon the river (Pari.Ti.2:60,61).

3. Neri (Path/principle/way/procedure)

Mutukuṭumipperuvaḷuti believed in the principles laid down for a righteous way of life (Puram.9:6). Among the many born in a family, only the path followed by the learned among them, not necessarily the eldest, will be followed even by the king (Puram.183:5-7). Twice-born brahmins, spent fortyeight years of their life in the righteous path of the Vedas (Muru.177-180). The hero told his beloved eloping with him, bound together in a common way of life, that he was pleased to see her thus cheerful, with her hair plaited and decked with white kaṭampa flowers

though her perfect feet became red by walking on the hard path (Akam.257:3-7). Holy brahmins having the trident-staff said to the foster-mother of the heroine half way along the track: "The heroine has chosen a good man as her husband; she has followed the highest virtue; that is the only way by which she can never be separated from her husband; hence do not trouble her" (Kali.9:22-24). Paṇṭiyaṇ was well-known for the great booty he had brought from the enemy kings after defeating them in regular warfare adopting proper procedures (Kali.105:1-3). It was a practice (for men) to drink clear toddy and honey-mead, to embolden them to speak improper words and to do unrighteous actions (Kali.147:1,2).

4. Vaḷi (Way/track/path)

Heartless highway robbers would kill travellers on the way and plunder their wealth (Puram.161:9). The pathways, with bush and thicket removed, became places fit for the dwelling of Gods, and the residences of warriors with their bright-jewelled women (Pari.13:20-22). Lord Murukaṇ, swiftly flying across the paths of the heavens, reached Tiruccentūr praised throughout the world by all people, so that He could shower His grace on devotees who came to worship him there (Muru.123-125). The paths along which the soft-armed heroine went was haunted by a herd of bears, which liked to eat the fresh flowers of the mahua that fell off their stalks and to lick the honey from the flute-like fruit of the cassia (Akam.15:13-19). The hero crossed many forked pathways along the desert-track where the murderous elephant guarded the passage when the village had been wasted by war (Akam.247:7-10). The path taken by the hero had many forked ways where the cruel-bowed hunters sharpened their arrows against the rocks, hot as the blacksmith's forge and with many pools small like antholes (Kuru.12:1-4). The hero went along the hot paths in the wilderness where the elephant would pierce with its tusk the spotted trunk

of the yā tree and pulling it off with its trunk, relieve the hunger of its troop (Kuru.255:1-4,8). The tiger attacking the elephant on the path taken by the hero, would wipe its blood-stained mouth on the trunk of the vēṅkai tree (Nar.158:5-9). When the tusker its trunk aloft after breaking off and eating the branches of the tooth-brush tree, left by a different path, the cow-elephant mistaking the tusker's action, trumpeted in distress so that every cleft in the hill resounded with its cry (Nar.318:5-9). To the hero who thought of his lady-love of the bright forehead, the desert track became cool (Aink.322:4,5). The lover said "The path in the desert track became long and weary when I parted from my beloved; it became short and sweet when I was returning home to her" (Aink.359). The hill burnt in the terrible heat of the sun, like the three cities destroyed by the anger of the Lord of the Axe (Lord Civaṇ) and blocked the path of the wayfarers (Kali.2:6-8). The hero parted from the heroine in search of noble wealth, not afraid of the path through the jungle with many scorched ways and parched rocks (Kali.150:11-12). The waters of the Vaikai took the hero on its own way, instead of taking him to the woman he loved (Pari.11:109-110).

Ārucēl makkaḷ – Valippōkkaḷ (Wayfarers)

Sweet jack-fruit, its taste not affected by the bees that buzzed round it, and hard even for a sickle to cut through, relieved the weariness of the wayfarers (Pati.60:4-7). The *piraṇṭai* vine cut off by the wayfarers lay on the path like severed pieces of a snake chopped by the thunderbolt (Akam.119:5-7). The male chameleon with its serrated back resembling a saw-toothed sickle, helped the wayfarers in augury by giving omens (Kuru.140:1-3). The heroine eloping with the hero, asked the wayfarers she met half way across the track, to tell her unrighteous mother that she had crossed the wilderness putting the hill behind her, riding with her lover in his chariot (Aink.385).

Ārucel vampalar – Valiccellum putiyavar (Strangers on the way/Travellers/wayfarers)

The coconut fell down from the tree, dislodging the pot of rice being cooked, to sate the hunger of the way-faring strangers (Peru.363-367). Travellers were afraid to go near the mahua tree as the bears that had just borne their young ones were gobbling up the flowers on the tree (Akam.95:6-10). The heap of stones piled over the corpses of the defenceless wayfarers killed by the sharp arrows of the cruel bowmen, and covered with leaves, looked like huts (Kuru.297:1-4). The *kaṇantuḷ* bird in the jungle track, would warn the travellers about the presence of hunters causing the band of way-farers to move out to a safer place (Kuru.350:4-7).

Āraṇarnta oru mutunūl – Āraṅkattālum unarappaṭṭa paḷaiya vētam (The Vēda, known through the six Ankas)

Koṇṇiyaṇ Viṇṇantāyaṇ came of a distinguished family of learned men who had propounded the true meaning of the Vēdas, the ancient text known through the six ankas, and performed successfully twenty one sacrifices without any hitch (Puram.166:4-9).

Ārumukam – Murukaṇiṇ Āru mukaṅkaḷ (The six faces of Lord Murukaṇ)

Lord Murukaṇ's six faces will appear before those who chant the name 'Muruka' (Muru.ve.6).

Āreluttu – Murukaṇukkuriya Āreluttu Mantiram (The six-letter mantra sacred to Lord Murukaṇ)

Brahmins learned in the scriptures chanted the mystic six-letter mantra in praise of Lord Murukaṇ, wearing wet clothes drying on the bodies and their hands folded in worship over their heads (Muru.184-187).

Āṇ – Pacu (Cow)

True warriors would not aim their arrows at Brahmins, gentle like cows (Puram.9:1,5). Ōri gave to Vanparaṇar liquor clear as melted

butter of cows (Puram.152:27). Cowherds wearing wreaths of jasmine, would spread out their cows to graze in the wide meadows while they gathered bright gems from among the stones (Pati.21:20-22). The cowherdess fostered her kinsfolk with the money she got from the sale of butter-milk; from the money earned by selling ghee, she did not buy nuggets of gold, but buffaloes, good milch-cows and dark calves (Peru.162-165). The sleek cow, after eating *arukam* grass, with its big udder dripping with sweet milk, would call for its calf as it entered the village-common (Akam.14:9-11). The *cōḷa* king, lord of many wars, was the one who seized cows that had calved recently (Akam.338:18,19). The hetaera said: "As Eḷiṇi retrieved the herds of cows and protected them in the battle-field, may the heroine tend and protect the hero's chest along with the kinsfolk" (Kuru.80:5-7). The clear bell of a lone cow in a herd suffering for want of food, sounded gently in the air (Nar.37:1-3). Cowherds, using sugarcane as a missile would bring down mangoes from the branches (Aink.87:1,2). The maid consoled the heroine thus: "The hero who proclaims that there is none to equal him in prowess amongst the bull-fighters, will one day become our kin (by mastering our bull)" (Kali.101:43-45).

Āṇṇayan - *Pacuvīṇ pāl* (Cow's milk)

Peruñcēral Irumporai won, when Kaḷuvuḷ lord of the cowherds who lived upon the produce of cows, bowed before him, at dawn when the churning ropes were still (Pati.71:16-18).

Āṇṇorunai - *Ōr yāru* (A river)

As the women wearing bangles, were playing a game with molucca-beans made of gold, on the raised platform on the bank of Āṇ Porunai river, the white sand was scattered (Puram.38:3-5). The hero told his heart half-way through his journey, "Let us embrace our beloved tightly, so that the ornaments on the beloved's bosom make a mark on our chest; and oftener than

there are sands on the water-front at Karūr of the Cēra king on the bank of the cool Āṇṇor-unai river" (Akam.93:15,16,20-23).

Āṇṇavar - *Paṇṇukaḷāl amaintavar* (Men of good culture/and learning)

Pullārrūr Eyirriyaṇār told Kōpperuñcōḷaṇ, "Do good deeds without erring such that they are accepted gladly by the Dēvas, the wise and great, in the upper world" (Puram.213:21-24). Buds did not blossom till their appointed time on the boughs, like wise men who were humble (Kali.32:8). Lord Murukaṇ wedded Goddess Vaḷḷi at Tirupparāṅkuṇṇam so that people of the earth also may get the happiness of the noble and the great, with rare godliness (the Devas) (Pari.19:3-5).

Āṇṇōr - *Paṇṇukaḷāl Amaintavar* (Wise and learned men)

Husbands of the women living in the Potiyil Hill of Āy Aṇṇiraṇ would offer their guests the flesh of porcupine, sandalwood, and ivory, placed upon tiger-skins (Puram.374:10-15). Elephants of the jungle, appeared lacking beauty like anchorites observing a vow of non-bathing (Akam.123:1-4). The maid said that the hero would not over-stay, even if he were to get the heaven of the Dēvas along with ambrosia, causing the heroine's beauty to waste away (Akam.213:17-19). It is not in the nature of noble men to hide what is known to their hearts (Kuru.184:1).

Āṇṇōrulaku - *Tēvarulakam* (The abode of the Gods)
Wealth for the lazy, and the abode of the Gods for those who are unrighteous, will be possible only in dreams (Kali.92:5,6,9).

Āṇṇōḷ - *Karpir Ciṇantōḷ* (A woman excelling in chastity)

Kākkai Pāṇṇiyār Nacceḷḷaiyār hails Āṭukōṭṭpā-ṭṭuc Cēralātaṇ as the husband of her who excelled in chastity (Pati.55:1).

Āṇilaip paḷḷi - *Āyar Cēri* (Cowherd's quarters)

Travellers passing along the desert track, ate from a teak-leaf, dried venison cooked with bamboo rice, along with curds from the quarters of the cowherds and white meat (Akam.107:6-10).

Āṇṇam - *Pacukkūṭṭam* (Herds of cattle)

The minstrel met Nāñcil Vaḷḷuvan after crossing many a path full of cattle-herds, hills with herds of deer, and many water-scapes (Puram.138:1-3). The bulls standing beside their calves in the midst of a herd of various cattle, roared like thunder reverberating at sight of a snake (Kali.113:27-29).

Āṇṇurukku - *Āṇṇey* (Ghee from cow's milk)

Valvilōri gave to the kinsfolk of the minstrel, boiled venison and liquor, like melted butter of cows (Puram.152:27).

Āṇṇērrakkōṭiyōṇ - *Kāḷaikkōṭiyuṭaiya Civaṇ* (Lord Civaṇ with the bull-flag)

In midsummer red-coloured silk-cotton flowered like Lord Civaṇ with the bull-flag (Kali.26:5).

Āṇṇēru - *Kāḷai* (Bull)

The lord of the hills, unaware that the heroine was languishing for her lord, grew emaciated in body like a grieving bull in summer (Kuru.74:3-5). The heroine's son, wore an ornament made of coral, embossed with the figure of a blemishless bull (Kali.85:10,11).

I

Ikkarai – *Ivvulakam* (This world)

For those who forsake the raft of righteousness; it is impossible to reach the other world of liberation when Death snatches their lives (Puram. 357:7-9).

Ikaṇai – *Oṟuvakai Maram* (A kind of tree)

The green thin leaves of the lofty *ikaṇai* tree, with black trunk, when stacked close together resembled the dark tresses of the heroine, at which the bees buzzed (Akam.131:1-3)

Ikantōr – *Nekiṭtiruntōr* (Persons who were complacent)

Poet Naṇṇākaṇār regretted for his complacency in not having met Nalliyakkōṭaṇ of Ōymānāṭu, the munificent patron, earlier. He compared himself to persons who were complacent about the cool, clear drinking water from Pāri's Parampu hill, as it was ever available in a certain village (Puram. 176:9-12).

Ikal – 1. *Mārupātu* (Difference/Variance/Competition)

When Cōḷaṇ Nalaṅkiḷḷi besieged Uṟaiyūr of Neṭuṅkiḷḷi, Kōvūr Kiḷār admonished him thus: "This difference (of opinion) between you two (of the same Cōḷa family) would only delight other kings of your rank, (The Cēra and the Pāṇṭiya) and make them swell in joy; Hence avoid this" (Puram.45:8,9). The maid was in distress as she was caught between the fear of the wrath of the good mother and the plight of the heroine, like wise men engaged in the task of making peace between two great monarchs at variance with each other (Kuru 27-29). The mango tree had grown luxuriant competing with the *marutam* tree (Akam.97:19-21). Descending from the

platform, the bull-fighter leapt on a bull with horns sharp as lances, provoked to compete with the might of the bulls (Kali.104:33,34). Lord Tirumāl has the armipotent discus which destroys the scoffers at variance with Him (Pari.1:58). Women wearing goodly ornaments, never wanting to be parted from their husbands would not commit the painful folly of being at variance with them (Pari.9:23,24).

2. *Pōr* (War/battle)

Kaṭal pirakkōṭṭiya Ceṇkuṭṭuvaṇ ever desired the enterprise of war (Pati.13:29). Āṭukōṭṭipāṭṭuc Cēralāṭaṇ ever desiring warlike actions, would give away the rare things he obtained as booty from his enemies (Pari.60:1,2). The forester standing beside a sal tree, shot his arrow at the strong warlike elephant and killing it, planted its white tusk smelling of flesh, in his thatched hut (Akam. 172:6-10). After the radiant sun set in the west, darkness spread, dusky like the colour of Māyōṇ (Lord Tirumāl) with his weapon of discus which excels in warfare (Kali.119:2,3). Youths and maidens dressed for bathing, went to the river Vaikai, riding on elephants and horses, desiring to play at the game of war (Pari.6:25-30).

3. *Pakai* (Enmity/hostility)

The enemies of Peruñcēral Irumporai, were not afraid of going to war against him as their enmity was great; they had not deliberated well before embarking on war with him: they were incapable of defending themselves though they were many, against his might (Pati.72:1-3).

4. *Pulavi* (Bouderie/sulking)

Dēvacēṇai, indicating by her angry look that she would not embrace him, showed her displeasure by sulking with the Red Lord Murukaṇ on account of Vaḷḷi (Pari.9:35,36).

5. *Pakaivar* (Enemies)

Lord Civaṇ holds in his hand the battle-axe that destroys enemies (Akam.Invo.4).

6. *Mārupaṭṭa Nūl* (A contrary text)

Koṇṇiyaṇ Viṇṇantāyaṇ, a brahmin of Pūñcārrūr in Cōḷa country, came of a line of distinguished scholars who had perfectly carried out twenty one sacrifices; they had in their day re-established Truth and defeated the false doctrines resembling Truth, propagated by other religionists like Buddhists etc, who had given texts, contrary to the Vedas that never run counter to the words of Lord Civaperumāṇ (Puram.166:1-9).

Ikaḷātti - *Mārupaṭṭaiyaval* (Woman at variance with her lover)

The servitor-hero hailed the servitor-heroine a war-like woman at variance with him, who wielded a weapon that hurt his very life (Kali. 108:6,7).

Ikaḷ - 1. *Ikaḷcci* (Insult/Scorn)

Āvūr Mūlaṅkiḷār sang this of Cōḷaṇ Kuḷamurattut Tuñciya Kiḷḷivaḷayaṇ: "We shall ever see you radiant as today so that those who insult you, bow their heads in shame and those who praise you become prosperous" (Puram.40:6-8). The maid speaking to the hero urged him to arrange for his marriage with her mistress, thus: "If the hero were to desert his beloved who had lost her beauty by giving herself to him, thereby making her eyes the object of scorn of the very flowers put to shame by her earlier, it would become a grievous blemish to his reputation" (Kali.135:12-14).

2. *Ayarvu* (Relaxed state of negligence)

The pregnant monkey, waiting for the proper time when the mahout with the elephant-goad was negligent, would seize and eat its ball of rice covered with ghee intended for the elephant (Peru.393-396). For the tryst by night with his beloved, the hero waited outside the big house of the heroine, with the cold northwind distressing

him, looking for an opportunity to enter the house, when the watchmen might relax their vigil (Akam.162:7-9).

Ikaḷvu - *Ikaḷcci* (reproach)

Kōpperuñcōḷaṇ praised Picirāntaiyār as one above reproach, a sweet-natured person; a fast friend, and one who scorned lies that ruin reputation (Puram.216:6,7).

Ikaḷvōṇ - *Ikaḷappaṭuvōṇ* (One who should be reproached)

Even when his father (Iraṇiyaṇ) tortured Priṇ - kalātaṇ in many ways, as the person who should be reproached was his father, he did not reproach him in his heart (Pari.4:12-15).

Ikaḷunar - 1. *Matiyāta pakaivar* (Scornful foes)

Aiyūr Mūlaṅkiḷār blessed Kāṇap Pēreyil Kaṇṭaukirapperuvaḷuti that his spear might shine resplendent with fame so that his enemies who did not respect his valour might be destroyed together with their reputation (Puram.21:12,13). Nak-kīraṇār son of Maturai Kaṇakkāyar eulogised Pāṇṇiyaṇ Ilavantikap Paḷḷi tuñciya naṇmāraṇ that his reputation equalled that of Māyōṇ (Lord Tirumāl) who destroyed foes who disrespected Him (Puram.56:13). Naṇṇaṇcēy Naṇṇaṇ had an intellectual capacity to subjugate to his power those enemies who disrespected him (Malai. 73).

2. *Purakkaṇippavar* (Scoffers)

Mid-summer was a season so desirable that even those who scoffed at love could not but appreciate it (Akam.25:12).

Iruppam - *Tiraṭci* (Pile of boulders)

The guide directing the players proceeding to Naṇṇaṇ's town, instructed them not to go near the pile of boulders forming the hills on their way (Malai.347).

Ikuḷai - *Tōḷi* (Maid/Female companion)

The heroine addressed her maid thus: "Oh friend! As a sandalwood tree when debarked

becomes barren and dry, my heart and sensibility having gone to the hero, my body has become withered" (Nar.64:5-9).

Ikuḷaiyar - Tōḷiyar (Companions)

The cold northwind, made the companions of the heroine who had left her, to come to her again and console her (Nar.5:7,8).

Iccam - Ācai (Desire)

The Vaikai river was in spate, overflowing like the flood of desire of the husband who yearned for union with his women whose sulking did not abate despite his ardent pleas (Pari.7:36,37).

Icai - 1. Pukal (Fame/reputation/renown)

Kuṭapulaviyaṇār advised Pāṇṭiyaṇ Neṭuñceḷiyaṇ: "Listen to what I say, if you desire to become peerless and to establish your fame" (Puram.18:15-17). Those who do not live so that their reputation spreads all over the world cannot be said to have lived at all (Puram.24:34-36). Malaiyamāṇ Tirumuṭikkāri had a good fame that never wore off (Puram.123:31). The assembly hall at the famous Uṇaiyūr city without Kōpperuñcōḷaṇ was desolate and bleak like a yard whence the tuskers had left (Puram.220:3-7). In this world, both fame and ill-repute continue (after death); therefore we should avoid evil that brings ill-repute and do good that results in good renown (Puram.359:10,11). Uṇantai belonging to Tittaṇ possessed a great reputation that was blemishless (Puram.395:18,19). The Aryans were found in large numbers near the famous Himalayas (Pati.11:23). Iḷaṇcēral Irumporai fostered poets and singers, to establish his fame in the world (Pati.86:5-8). Lord Murukaṇ is the lord of great renown who grants boons to those who come to him yearning for liberation (Muru.270). Ōymāṇāṭṭu Nalliyakkōṭaṇ had a great renown that had never been doubted or questioned (Ciru.82). There were wealthy people of noble families in Pāṇṭiya country, who were renowned in the two great professions of agriculture and trade (Matu.120-123). Revenue officials, of ancient repu-

tation, guarded well the kings' treasures (Pat.120-121). The horses came in the ships guarded well by the Gods of everlasting renown (Pat.184,185). In the memorial-stones, the names of the warriors of never-waning reputation were carved (Malai.388). Those who beget intelligent and wise children will live with reputation in this world and attain also the other world without blemish (Akam.66:1-4). The three-eyed Lord Civaperumān, is renowned throughout the wide earth (Akam.181:15,16). It was customary to erect a memorial-stone in favour of noble warriors who died in battle after destroying their enemies with their arrows, establishing their reputation for heroism (Akam.387:13-15). The pale sallowness of the heroine would not stay forever, even as the wealth earned by a philanthropist desirous of fame, would not stay with him for ever (as he would be giving it away to others) (Kuru.143:4-7). He who does evil to others, transgressing all codes of conduct and attains ill-fame, will definitely be destroyed, root and branch (Kali.10:3,4). Many are the hills mentioned as holy by poets of ancient renown (Pari.15:3,4).

2. Ocai (Sound)

Māntarañcēral Irumporai was monarch of the good land where the cataract roared like the sound of the drum (Puram.229:14). Kaṭalpirakkōṭṭiya Ceṇkuṭṭuvaṇ, who was taking a short nap, as he had no rest, was woken up by the sound of the conch (Pati.50:23-25). The sound of the field-workers cutting sugar-cane and reaping paddy, spread everywhere (Poru.193,194). The sound caused by the women celebrating the freshes in the river with their husbands, along with other noises, rose up to heaven and delighted its denizens (Matu.264-267). The peacock's cry was like the sweet sound of a horn being blown (Netu.91). The cataract with its sweet sound flowed over the convolvulus plant in the garden (Akam.68:1-3). The buzzing of the bees sounded like the *ṇāl* (Akam.332:7,8). Women listened to the sound of the humming of the bees from the plat-

form erected in the *vēṅkai* tree (Akam.388:7-9). The female *vaṅkā* bird, calling for its absent mate, would cry intermittently, its voice resembling the sound of a flute (Kuru.151:1-3). Whenever she heard the cry of a bird at midnight, the heroine confined to her house (by her mother), did not sleep, thinking if it might be the sound of the bell of the hero's chariot coming towards her (Nar.287:9-11). Along the streets of the port of *Toṇṭi* the sound of the waves of the sea mingled with that of the drums (Aink.171). Musical instruments sounded along with the bellowing of the bull (in the arena) which competed with thunder (Kali.104:54). The sound of a simple maiden parted from her parents, calling out for her father and mother was echoed by the caves of the hill (Pari.19:58-66). The tiller's joyous sounds as they tilled the fields rose against the sounds made by the people at the festival in honour of the freshes in the river (Pari.Ti. 1:14,15).

3. *Icāippāṭal* (Musical composition)

The minstrel set to music many types of tunes fit for the ear of the king in his court-hall, who liked to hear good musical compositions (Malai. 19,40). The heroine spoke sweet words resembling a musical composition set to the *Cervāḷi* tune coming out of the *yāl* of a musician who loved his art (Akam.212:4-7). It rained in the high ground with a sound resembling the crescendo of the *Paṭumalai Pālai* mode sung by the minstrels (Kuru. 323:2-4). *Vaikai* with its fragrant waters, has the merit of having been sung about in *Paripāṭal*, known for its sweet musical compositions of great excellence (Pari.11:137,140).

Icaimai - *Icāittanmai* (The nature of sound)

Lord Tirumāl shines as the very five senses of taste, sound, sight, smell and touch. (Pari.13:14).

Iñci - 1. *Iñcikkilāṅku* (Ginger-root)

Toddy-pots were adorned with a garland made of flowers and ginger-root (Pati.42:10). The mature ginger root looked beautiful like an image

unmade by hand (Malai.126).

2. *Matil* (Wall/a fort)

The wall of the fort was made of well-ground earth (Puram.341:5) The enemy had a deep moat filled with water laving against the walls of the fort, which were tall as a hill (Pati.62:10).

3. *Purac Cuvar* (Outer wall)

Hoping that her daughter who had eloped with her lover, would surely return home, the mother daubed the outer walls of the house with red earth and decorated it (Akam.195:1-5).

Ittikai - 1. *Cenkal* (Brick)

The wooden cross-beam on the dilapidated brick wall of the house fell down, when the elephant rubbed against the wall (Akam.167:11-13).

2. *Palipīṭam* (Altar)

As the village forgot the sacrifices before the rising morn, the altar appeared bleak and desolate (Akam.287:5,6).

Ittu - *Cirumai* (Narrowness, smallness)

The moat was hewn out of stony ground, with a narrow mouth through which water flowed (Matu. 730). The small, narrow pathway went straight up the hill (Malai.16). The narrow mountain flank was so thickly wooded that it was unpassable (Akam.128:8). The croaking of the toads in the pool with a narrow opening was like the sound made by split-bamboo (with which parrots were scared away) (Kuru.192:2,3).

Itāṅkar - *Mutalai Vakai* (A kind of crocodile)

Varieties of crocodiles with bent legs, like *Itāṅkar*, and *Karām* swam about in the deep waters (Kuru.256,257).

Itattar - *Iṭappakkattiil Koṇṭavar* (One who holds something on his left side)

Hearing the cries of 'tiger, tiger' uttered by the young women desirous of culling fresh *vēṅkai* flowers (to cause the boughs of the tree to bend

low of their own accord) hunters having their bows on their left-side rushed in the direction of the sounds (Akam.52:3-8).

Iṭam - 1. *Nilam* (Place/site/area)

The thought that his country was a small place made Cēramāṇ Kaṭuṅkō Vāliyātaṇ become active in conquest (Puram.8:3). In Cōḷa country, even a small area where a cow-elephant could lie, produced enough food to feed seven tuskers (Puram.40:10,11). Imaiavarampaṇ Neṭuṅcēralātaṇ cut down the Kaṭampa tree so that the enemy kings who seized his place trembled in fear (Pati.12:2,3). The great wide market-street was thronging with crowds so that there was no place for any one to roam about freely (Malai.480). The sound arising from the side of the big drum, would frighten the stranger passing along the desert-track (Akam.87:8-10). The tigress would guard its cubs in the long fiery desert-track where there was no shady place (Nar.29:2,3). The woman whose eyes were going into their sockets intoxicated by toddy, not knowing the place where the bees were, grew tired as she was waving her hands at the wrong places repeatedly (Kali.92:48-50). Picture-halls situated in the wide places, there were in Tirupparaṅkuṇṇam (Pari.19:55).

2. *Iṭappakam* (Left side)

The tiger would not eat the pig it killed if it fell on its left side (Puram.190:6,7). The tiger would not prey on the tusker it attacked, if it fell on its left side (Akam.29:2,3). Even in the alien lands uneducated fierce warriors, holding their bows in their left, would await the coming of wayfarers (Akam.127:15,16).

3. *Kālam* (Time)

The ant anticipating the time when the unfailing cloud would rain, would reach the safety of its hole in the hard ground betimes (Puram.173:5,6). When curds are churned in the pot, butter will not accumulate in places where it is warm (Nar.84:6,7). Eventide would harass and torture the

heroine at a time when her lord was away from her without gracing her with his love (Kali.120:13,15).

4. *Cevvi* (Occasion/opportunity)

Even-though the hill of the enemy was far away, the forest chief called Pāṇan would seize the cattle there waiting for a proper opportunity (Akam.113:12-14,17). The heroine declared: "This is the proper occasion for the lord of the *Neytal* land with luxuriant screw-pine, to enquire about us and to relieve our wants" (Kuru.219:6,7).

5. *Poruḷ* (Material)

Koṇṇiyaṇ Viṇṇantāyaṇ with his wives, performed sacrifices without any dearth of material, of twice seven kinds of cows (Puram.168:20).

Iṭar - *Varuttam* (Sorrow/pain)

If one were to look at the pits in the hill-side, it would cause pain and the eyes will lose their lustre (Malai.368,369). The able charioteer drove his chariot across a new path as he knew the heroine's sorrow could not be relieved if he went by the old route which was longer (Kuru.400:1,2,5).

Iṭavalan - *Tirumāl* (Lord Tirumāl)

As He danced to the right and to the left of the cowherdresses in their choric dance, Lord Tirumāl is hailed as 'Iṭavala' (Pari.3:83).

Iṭaṇ - 1. *Iṭam* (Place/space/room)

Kapilar had praised Malaiyamāṇ leaving no scope for other suppliants to sing about him (Puram.126:11-13). Eventide afflicted the heroine without any room for solace (Kali.120:20).

2. *Iṭappakkam* (Left side)

The maid asserted that the hero would definitely return to them before the beauty of the heroine was affected by the delay, as the collyrium-fed eye on the left side ticked, which was a deemed a good omen (Kali.11:20,22).

3. *Uḷakam* (The world)

The moon arose welcomed by the world which

was in gloom when the sun disappeared at the end of the day (Kali.126:1,2).

4. *Kālam* (Time)

It rained at midnight so heavily that none knew the time it ended (Akam.162:6). If the distress of the languishing heroine were to be relieved by the advent of the hero's chariot, it would be an auspicious time for her (Kaḷi.121:22,23).

5. *Poruḷ* (Material objects/things)

Kaḷaṅkāykkāṇṇi Nārmuṭiccēral possessed such an abundance of things that it never decreased even after giving them away to minstrels and their kinsfolk to their hearts' content (Pari.32:5,6). It would be a shame not to help suppliants who were without the basic things required for their household (Kali.2:19).

Iti - 1. *Mēkattil tōnrum iṭi* (Thunder)

The king of the western people, Yāṇaikaṭcēy Māntaraṅcēral Irumporai had a drum that roared like thunder at which the hood of the serpent with its venom-filled tooth would tremble (Puram.17:38-40). The drum roared, like thunder from the clouds (Pati.33:10,11). As the bull-elephant that went in search of food for its cow was attacked by the tiger, the gravid she-elephant trumpeted like thunder with its tribe in the hillside (Malai.307-310). From the sky, fierce thunder rumbled for a long time, like the victorious drum in the battle of Ālaṅkāṇam (Akam.175:11-13). In the drought-hit forest, suddenly it rained sweetly accompanied by thunder at which the snake's hood was destroyed (Kuru.391:2-4). Fishermen would load their boats with the sturdy-fishing net woven of thick string to be cast into sea with its waves roaring thunderously (Nar.74:1-4). The maid said that the coming of the hero along the hazardous path in pouring rain picking his way only by the blaze of the lightnings, and careless of the thunder-bolt in the pouring rain, was very risky (Kali.49:11-13). Lord Tirumāl's great conch sounded like thunder at which the demons opposing Him fell down, their banners

destroyed, their ears rendered deaf and their crowns shattered to pieces (Pari.2:36-40).

2. *Kuttutal* (Pounding/pricking)

The heron, afraid of the sound of the pestles of the thin-bangled women pounding parched rice, would fly off from its plaintain-leaf perch to the mango tree (Akam.141:16-21).

3. *Tūkkutal* (Attack)

The elephant, which did not move out during the hot day to avoid being exposed to attack by sling-stones, grazed in the millet-field at night; but it was scared at the sight of the big thicket (Akam.309:12-14).

4. *Itittal* (Grounding)

The finely ground millet-flour, like powdered sugar crystals was so tasty that it prevented those who ate it from seeking other dishes (Malai.444,445).

5. *Poṭi* (Powder)

Ripe mangoes with juice sweet like powdered sugar-candy, were offered as presents to Naṇṇaṇ (Malai.512,513).

Itippu - *Kaḷaippu* (Tiredness)

The heroine's limbs grew tired after playing with her bevy of companions (Nar.23:2,3)

Itukkaṇ - *Tuṇṇam* (misery/suffering)

Colaṇ Kuḷamurṛatut tuñciya Kiḷḷivalavaṇ came of a line of famous Cōḷa kings who had relieved the suffering of not only the pigeon, but other living beings also (Puram.44:1,2). Paṇṇaṇ, Lord of Cīrukuṭi, gave to the suppliant, a drummer, gifts enough to remove his misery (Puram.388:6,7). In the hill of him who relieved the misery of suppliants who approached him for help, the glory-lily flowers dripped honey (Kali.40:12-14). Lord Tirumāl has as his mount and his flag, the Garuda bird which relieved the misery of his mother (Vinatai) (Pari.3:16-18).

Itutē! maruntu - *Tēḷkoṭṭukku iṭum maruntu* (Cure for scorpion-bite)

The heroine asked the hero of the *Mullai* tract: "You desire the maidens in every house of the cowherd families. Is your lustful passion, something which should be satisfied then and there, like a remedy for scorpion-bite?" (Kali.110:1-3).

Itumpil – *Itumpātavaṇṇam* (Itumpāta wood)

Kaṭalpirakkōṭṭiya Ceṇkuṭṭuvaṇ camped outside the Itumpāta wood with many cows and calves (Pati.Pa.5:8,9).

Itumpai – *Tunpam* (Misery/trouble/suffering/worry)

Mōcikirāṇār in his poem guided a minstrel who, carrying a small *yāl* in his hungry side, wondered who was there to relieve his misery, by directing him to go to the Lord of Koṇkāṇam (Puram.155:1-3). When the demons hid the Sun, the Lord of the collyrium complexion relieving the troublesome misery of the world restored the sun to his seat in the heavens (Puram.174:1-5). The war-bard said that he approached Karikār Peruvalattāṇ for relief from his misery like a bird that sought a tree with ripe fruit (Poru.64-67). Joy and misery, loving and parting are of opposing natures, different like night and day (Akam.327:1-4). The tiger would leap at the forehead of the elephant to relieve the pain of hunger of the tigress that had just given birth to its cubs (Nar.148:7-10). The heroine said to her maid that the path by which she and her lover returned home, was full of troubles (Aink.392:4,5). Trees lost their charm and lustre, like the heart of one who was reduced to beggary after losing his power (Kali.120:4,5).

Itai – 1. *Naṭu* (Middle/between)

Auvaīyār said that the gift of Atiyamāṇ to suppliants, late or soon, was as sure and safe as the big morsel of food placed between the tusks of the elephant (Puram.101:5-8). Salt-merchants wore wreaths of trumpet-flowers woven in the middle with the red-lily and the petals of the screw-pine flower (Akam.191:1-4). The colourful and lovely garment worn by the little boy, slipped and obstructed the gait of the boy with tinkling anklets (Kali.81:5,6).

2. *Iṭam* (Place)

Like a solitary tree giving shade in a long shadeless place, Pāri gave abundantly to suppliants more than the monarchs did (Puram.119:5-7). The bee stayed in the bunch of flowers in the *piṭavam* tree in a place in the wood (Pati.66:16,17). The child was adorned with a sword not to be wielded and an axe not to be thrown (at the enemy) secured in two places and hanging from his side (Kali.85:8,9).

3. *Iṭuppu* (Waist/hip)

Under the shade of the River-Portia tree, young women of the village would heap white sand and pound it, their liana-like fine hips undulating this way and that (Akam.256:1-3). The eye, it went yearning after the waist of the heroine, light like a liana, bright like lightning and (almost) invisible like a deity (Kali.57:4,5).

4. *Naṭunilamai* (Impartiality/fair-play)

Toṇṭaimāṇ Iṭantirayaṇ from his clear sense of impartiality, gave what was required to those who appealed to him for justice and redress (Peru.443-445).

5. *Polutu* (Time of day)

Wayfarers were offered cooked rice with roasted meat piled up on teak leaves, like sacrificial offerings given to deities during day-time (Peru.66,100,102).

6. *Cevvi* (Proper time)

The maid told the hero: "Even after I have implored you at the proper time that the heroine who exists for you will not continue to live if you were to leave her, you have not cared for our words" (Kali.3:6,7).

7. *Vērrumai* (Difference)

The heroine's beauty of form and figure was fancifully described thus: "The celestial twain of equal pulchritude but with different names (Urvaci and Tilōttamā) have given all their beauty to the heroine" (Kali.109:17,18).

8. Iṭaiyīṭu (Obstacle)

The heroine told her maid to inform the hero thus: "If the obstacle to our union was the necessity to go away in search of wealth, tell him I do not have the strength to live long; and he will be the object of calumny for causing my death" (Kali.24:13-17).

Iṭaikkālināṭṭu Nallūr Nattattānār – Pulavar (A Poet)

He is the author of the third of the Ten Longer Poems, called *Cirupāṇārruppaṭai*. He was born in Nallūr in Iṭakkālināṭu. The poem is cast in the form of an address to the minstrel with a small *yāl*, guiding and directing him to go to the court of Nalliyakkōṭaṇ of Ōymānāṭu. The various parts of the body of the minstrel's wife (the danseuse) have been meticulously and significantly described by the poet. The town of the Tamil kings Vañci, Koṛkai, Maturai and Uṛantai are suitably eulogised here. The munificence of the seven patrons, the nature of the four types of land, the making of the *yāl*, and the characteristics of Nalliyakkōṭaṇ are referred to in his poem. The poet has described here how visitors and guests should be received and entertained.

Iṭaikkāṭaṇ – Pulavar (A Poet)

The only poem of his is numbered 251 in *Kuruntokai*. In a fine picture, the maid consoles the heroine thus: "As the seasonal rains pour, the peacock cries and the *piṭavam* blooms; yet do not grieve, taking this to be the rainy season; it is just the thunderous cloud shedding its old stock of water before sucking up fresh water from the sea".

Iṭaikkāṭānār – Pulavar (A Poet)

According to the V.P. edition the following ten poems are in Iṭaikkāṭānār's name. *Puranāṇūru* 42, *Akanāṇūru* 139, 194, 274, 284, 304, 374, *Kuruntokai* 251, *Narṛinai* 142, 316. If *Narṛinai* 221 also is his, then the total number of his poems comes to eleven. In *Puram* 42 the poet has finely compared his heroic protection of his people by Kiḷlivalavaṇ to the tiger guarding

its cubs; poets coming to him for his munificent gifts, are likened to the many rivers originating in the mountains going towards the sea. The picture of a shepherd, carrying his hoop of strands with pots inside, one leg resting on his stick, standing in the night in spite of the pouring rain and whistling to his sheep white guarding them, is finely drawn (*Akam*.274:1-11, *Nar*.142:1-7).

Iṭaikkunrūr Kiḷār – Pulavar (A Poet)

He belonged to a place called Iṭaikkunrūr. His four poems are numbered 76, 77, 78 and 79 in *Puranāṇūru*. All these poems cast in *Vākai tiṇai* in *Aracavākai Turai* celebrate the martial prowess of Pāṇṭiyaṇ Talaiyalāṅkāṇattuc Ceruvenṇa Neṭuñceliyaṇ. Iṭaikkunrūr kiḷār has described his signal victory over his seven enemies, the Cēra and the Cōḷa monarch, and the five great Vēḷirs, who came against him when he was very young, after opposing them singly and killing all of them in battle.

Iṭaikkāli – Iṭaikkāṭṭu (A corridor)

The sphere of the sun stood in the corridor beyond the silvery mountain, hewn to make way for the chariot-wheels of the Mōriya emperor; it was compared to Ātaṇūkaṇ (*Puram*.175:6-10). The tall cloud-kissing mansions in the market-street of Pukār city had many doors, large and small, and numerous courts and big corridors (*Pat*.143, 144).

Iṭaiccaram – Pālai Nilattaiṇ Naṭuviṭam (The middle of the desert tract)

As the young men and old left the place, the wife of the sodier lying dead in the middle of the desert-tract, grieved when she tried to raise him and could not (*Puram*.254:1-3).

Iṭaippatai – Paṭiayin Iṭaippakutiyaṅkiya parappu (The space in the middle of an army)

Rising wrathfully from the war-camp, the warriors rushed to battle with their spears held aloft, opposing the oncoming foemen; one among them penetrating the ranks of the enemy fought and

died a heroic death in the area cleared by his valour; his mother, who came to see her heroic son shed tears of joy at his glorious end, while her withered dugs spirted milk (Puram.295).

Iṭaippulam - *Pōrkkaḷattē Iṭaippaṭṭa Nilam* (The place between two armies in a battle)

From the space between the armies in the battle-field, the stout war-drum covered by the bull's hide, resounded (Puram.288:3-5). As the strong-armed *Maḷavas* fled from battle, the elephants and horses left by them in the intervening no man's land, were seized and they filled the city of Maturai (Matu.688,698,690).

Iṭaimakan - *Āyarmakan* (Shepherd)

As the shepherds stayed back with their flocks of sheep and their kids, one of them went home with milk and returned with rice cooked in milk for the shepherds; he wore on his head a wreath of jasmine buds (Kuru.221:4,5). The shepherd wore the white flowers of the Kurā tree in the backyards. (Nar.266:1-3).

Iṭaimatil - *Kōṭṭai Matilin iṭaippakuti* (The middle part of a fort's wall)

Vultures rested in the middle of the fort's wall (Puram 343:15,16).

Iṭaimuṟai - *Itaikkālam* (Middle period)

Kaṭuvaṇiḷa Veyiṇaṇār glorified Lord Tirumāl thus: "In the beginning of the world, the middle and in the end, for the different purposes of creation, protection and destruction, there is no birth you have not taken; yet none there is, who caused your birth!" (Pari.3:71,72).

Iṭayan - *Āya makan* (Shepherd)

His lips framed for whistling, the shepherd with dirty clothes and a wreath of green leaves on his head, stayed with his flock guarding them (Puram. 54:10-12). As the cold grew intense, in the gloaming of the evening, the simple shepherd churned with his fire-drills and produced fire for warmth (Puram.331:3-5). At dead of night, when the

mucuṇṭai bloomed, the shepherd wearing a wreath of jasmine and *iṭṇri* flowers, carrying on his back a palm-leaf basket with the kids, would warm his hands at the burning flare and guard the sheep from the foxes (Akam.94:2-8). The shepherd grazing his sheep, would pluck at night the jasmine blooming over the spurge-plants, and weave a wreath with the white fibre of tender palm-shoot and wear it on his head (Nar.169:4-8).

Iṭaiyan Cētan Korraṇār - *Pulavar* (A poet)

His given name was Korraṇ. This poet, son of Cētan, should be considered to belong to the shepherd tribe from the word Iṭaiyan added to his name. The only poem composed by him was *Akanāṇūru* 375. Set in *Pālai Tiṇai*, this poem is cast in the form of the remarks of the heroine to her maid; it reveals the cruel nature of the unschooled robbers, who revelled in killing the wayfarers just for testing their arrows, even if they did not stand to gain anything. This poem also contains a historical fact, about Iḷamperuñ-cēṇi, the Cōḷa lord, having destroyed the place called Pāḷi of the *Vaṭukars* and smashed their heads with his elephants.

Iṭayan Neṭuṅkīraṇār - *Pulavar* (A poet)

This poet with his given name Neṭuṅkīraṇār should be considered to belong to the shepherd tribe, from the addition of the word 'Iṭaiyan' to his name. The only poem of his in *Akanāṇūru* numbered 166, is set in *Marutam tiṇai* as a statement of a hetaera. References are found in his poem to Vēlūr with its many types of paddy, and the waters of the river Kāviri. An interesting situation is finely described here when the hero who had sported in the river with his paramour swears to his wife that he never did so.

Iṭaiyar - *Iṭaiyinaḷ Uṭayavar* (Women with small waists)

Some youths, snatched away play-things like the ball and the moulcca - beans of the slender-waisted women who first offered, and then

used, the food cooked by them in their
-houses of sand (Pari.10:105-108).

ru - Ōrūr (A town)

The hero crossed the difficult desert-tract, to
a wealth equal in fame to the rich town of Itai-
u belonging to Karikār Cōḷaṇ renowned for
protecting his people and for his victories in
(Akam.141:22-24,29).

ru - Itaiccelvōr (People in the middle ranks)
Kīlār has indicated the great numerical
length of Cōḷaṇ Nalanḱiḷḷi's vast army by say-
ing that while the soldiers who were in the
guard of his army ate the sweet kernel of
tender palmyrah fruits, those in the middle
ranks passing the same place could eat the ripe
palmyrah fruits (thus indicating the length of
the army required for the passage of the great army)
(Akam.225:1-5).

Oruvakaik koṭi (A kind of creeper)
The desert-tract taken by the eloping hero and
heroine, had tiger-cubs hiding themselves in
bowstring-hemp bushes and the inkai plants
growing with the inṭu creepers (Nar.2:5,7).

1. Pūṅkottu (Cluster of flowers/bunches of
flowers)

The hero wore wreaths made of soft clusters of punṇai
flowers (Puram.24:7,8). The stork that had searched
for its prey in the pits full of water stayed on
the tiger-claw tree with its cluster of closed
flowers (Pati.5:4,5). Lord Murukaṇ is renowned
for his great victory over the demons when he
cut down their great mango tree with its flower-
clusters which indicated that they were defeated
(Mu.59:60). As it rained in the Mullai tract, the
mango tree with its tender shoots and cluster of
flowers bloomed golden on every branch (Mul.
1:1). Among the flowers culled by the heroine
while playing with her maidens, was the drooping
mango tree with its clusters of flowers (Kuri.86). The
street of the fisherfolk was situated near
the sea-shore, in Kāvrippūmpaṭṭiṇam, where

grew the screw-pine with its big leaf and
white bunch of flowers (Pat.118-120). Players
going to meet Nannan were guided and directed
to wear wreaths woven of bowstring hemp fibre,
the soft clusters of honeyed flowers of the sal
tree, together with the white flowers of the yā tree,
broken off by the elephant (Malai.428,433). The
maid urged the hero to arrange for his wedding
with the heroine inviting his attention to the fact
that the vēṅkai tree had put forth its bright
clusters, and the waning moon was getting fuller
(Akam.2:15,16). The tusker unable to bear the sight
of the tiger-coloured vēṅkai tree with its golden
clusters, charged against its trunk shaking
down all its flowers (Akam.227:7-9). Highway
robbers, had arrows whose whistling sound as
they sped, resembled the humming of bees as
they buzzed at clusters of blossoming flowers
(Akam.291:10-12). The bright flower of the red
glory-lily with its clusters of folded flowers,
was comparable to a red cock's comb (Kuru.107:
1,2). The hetaera wore on her tresses fragrant
clusters of vēṅkaṭampu buzzed by the bees (Nar.
20:2,3). In mid-summer, trees would bear clusters
of flowers (Nar.118:6). The bright cluster of
flowers of the tiger-claw tree would softly
spread like golden spots on the breasts of the
figure of a maiden made of sand by the girls
playing on the beach (Nar.191:1-4). Birds sat on
the low branches in the sandy coast loaded
already with hanging bunches of flowers (Aink.
142:1,2). The grove became lovely owing to the
trees that benefit every one, with blossoming
clusters, like the bounty of those who had reali-
sed the instability of the world (Kali.32:11). The
hero addressed the heroine thus: "Oh thou, who
resemblest the vine from which the close-set
cluster of blooms has not fallen" (Kali.62:4,5).
Lord Tirumāl wears on his sapphire chest a
garland made of clusters of the sacred basil
(Pari.4:57,58). Unless Lord Tirumāl graces us, the
Lord wearing a chaplet of fragrant clusters of
sacred basil, it will be impossible to attain
liberation (Pari.15:15,16).

2. *Pū* (Flower)

The tender breasts of women resembling the buds of the *Kōṅku* were adorned, with a paste of the colour of ground sandalwood, as if fragrant *marutam* flowers were piled on them (Muru.33-35).

3. *Pāvital* (Petals of flower)

Many-petalled *kuravam* was one of the flowers culled by the heroine and her companions and piled up on the rock (Kuru.69).

4. *Oḷuṅku* (Order)

Among the weapons carried by Lord Tirumāl is the great Discus with spots all round it in good order (Pari.15:61).

5. *Kulai* (Bunch)

Near a field in Cōḷa country, a palmyrah tree with bunches of fruit had grown (Pat.18)

6. *Valimai* (Strength)

The heroine told her maid in anguish: "If my lord leaves me, my body that had been enjoyed by him and deserted afterwards will languish in love-sickness; with a heart whose strength is shattered, trembling. I must await for union with him" (Akam.217:16-20).

Ipai - *Iraṇṭu* (Two/twin/pain)

At Kāvīrippūmpattiṇam there were twin lakes (Cōmakunṭam and Cūriyakunṭam) that could give the delight of this life and the life after (Pati.39). The hero returning home after completing his mission, told his charioteer: "Do not goad the horses with your spurs; let each pair of their legs move slowly" (Akam.134:7-9). The hero returning after successfully completing his enterprise told his charioteer "Only those days are worth living, when I can slumber in the twin arms of my beloved" (Kuru.323:6,7). At the departure of the heroine, her good mother felt sorry for the sake of the sweet-tongued maid, who grieved at the absence of her friend, her sorrowful pair of collyrium-fed eyes shedding tears (Aink.378:3-5). The two arms of the heroine

had the beauty of bamboos (Kali.21:14), The eyes of Lord Tirumāl resembled a pair of lotus flowers joined together (Pari.2:53).

2. *Ṇaital* (Joining)

Swan-down was strewn upon the mattress softly spread, made of many kinds of soft things joined together (Netu.132,133).

3. *Oppu* (similarity)

In the curly hair very like that of the celestial damsels, the companions of the heroine fixed the petals of the *vetci* and the blue-lily (Muru.20-22). Women, wore anklets which were equal and alike (Pari.Ti.1:61).

Ṇaiṇṇu - *Kūṭṭutal* (Stringing together)

Celestial damsels decked themselves up with the lovely red buds under the water, stringing them together into wreaths to be worn by them (Muru.29,30).

Itti - *Ittimaram* (Itti tree)

When the hero parted from his wife, her tear-laden eyes would appear before his mind and distress him, in the gloaming of the evening under the spotted shade of the *itti* tree with its small trunk, near the small village in the desert-tract (Akam.77:12-14-19).

Itukkai - *Nuṅkin Talaiyilluḷa Tōṭu* (The calyx of a palmyrah fruit)

The strong nails of the wild-elephant which kicked the memorial-stone mistaking it to be a man, was broken like the calyx of a palmyrah fruit (Akam.365:4-6).

Itaṇ - *Paraṇ* (Loft/Raised platform)

A loft or platform for maids to chase parrots from the millet field was erected above the mountain-cave, so that the tusker could not reach it with its lifted trunk (Akam.308:9,10).

Itaṇam - *Paraṇ* (Loft/raised platform)

A platform was erected atop the tree by its occupant, the watchman, which scared the tiger away (Kuru.40,41). Hunters guarding millet-field,

climbed up the raised platform erected by them (on a tree) and by clapping of hands and shooting of sling stones, drove elephants away (Malai. 203-206). Besides the loft built on a *vēnkai* tree, a stranger made love to his concubine (Nar. 216: 6-8). The maid indicated (to the hero waiting outside the wall) the fact of the heroine's being confined to her house by the mother: "will it be possible for us today also, to sport in the spring by the hillside with the hero, and climbing the broad loft built on the *vēnkai* tree, chase the parrot from the millet field?" (Nar. 373:5-9).

Ital - *Civarparavai* (The Quail)

Minstrels were offered cooked flesh of pigeons and quails, caught in the fenced courtyard of the house by scattering small millet to attract them (Puram. 319:5-7). The bud of the *veṭci* resembled the bottom of a quail's feather (Akam. 133:14).

Ital - 1. *Pāvital* (Petal of a flower)

The uniform arrangement of bright-coloured hundred-petalled lotus flower growing in mud, was compared to a line of throned monarchs, descended of a noble dynasty (Puram. 27:1-4). The heron after feeding upon its prey in the backwaters covered by green leaves of the *neytal* plant, with flower-petals resembling ornaments made of sapphire, would sleep in the branch of the *puṇṇai* tree (Pati. 30:1-4). The buffalo walking up such that the fat fish was chopped by its feet, ate the red-water-lily with thick petals (Ciru. 41, 42). The long ears of the small hare resembled the outer petals of the lotus (Peru. 114, 115). Women's faces were compared to the bright-petalled lotus bud ready to open (Matu. 710, 711). During the rainy season too dark to know the time, women learnt the time of day from the blossoming of the jasmine-buds kept in trays by them (Netu. 39-41). Removing the outer petals of flowers, women would wear round their forelap resembling the hood of the snake, a garment wrought of leaves (Kuri. 101, 102). In

the pond where the crocodiles roamed arrogantly, the *neytal* flower lay mixed up with the dark-petalled *Kuvalai* flower (Pat. 241, 242). At Nannan's hill if any one touched the dangerous *kuvalai* flowers with well-ordered petals sacred to the deity, or chanced to espy the abode of the celestial oreads there, he would be seized with a trembling fit (Malai. 189-191). The sweet, red lips of the heroine were compared to the petals of the red *kavir* flower (Akam. 3:15). The heroine had collyrium-fed eyes like soft flowers with many petals (Akam. 109:1). On separation from her lord, the heroine's eyes resembling many-petalled flowers did not close in sleep (Kuru. 5:4, 5). On separation from her lord, the collyrium-fed eyes of the heroine resembling large-petalled blue-lily flowers, wept (Kuru. 339:5, 6). The sun set, when the *neytal* with its lush petals folded up, and the birds retired to their nests for the night (Nar. 117:3-6). Kōrkai town, had an abundance of *neytal* flowers with waving petals (Aink. 185:1). Upon the mango shoots showered the pollen of many flowers in mid-summer, like the golden spots upon the heroine with a beautiful complexion (Kali. 29:7, 8). The bangle coming loose from the wrist, was compared to a glory-lily flower with its petals falling off its cluster (Kali. 121:13, 14). Lord Tirumāl's feet, hands, eyes and mouth resembled the lush-petalled lotus (Pari. 13:50, 51). In that perfect city of Maturai, resembling the Lotus arising from the navel of Lord Tirumāl, the streets were like its well-ordered petals (Pari. Ti. 7:1-3).

2. *Pū* (Flower)

As she sported in the pool, the water lapping against her, the heroine's moist chaplet of flowers was ruined (Nar. 339:7). The pink fingers of the infant resembled the petals of the *naṇṇavam* flower (Kali. 84:22). During the ritual bathing in the month of *Tai* a certain woman wearing blue-lily flowers on her ears, stared at another (Pari. 11:93, 94).

3. *Kannital* (The eye lid)

The heroine had roving eyes with beautiful eye-

lids, on her face resembling a blue-lily (Akam. 162:10,11). The drops of tears welling from behind the eye-lids and resting on the lovely bosom of the heroine, were compared to the broken jasmine twig with small flowers resting on the tusks of an elephant (Kuru.348:2-5). The heroine had cool eyes painted with collyrium, looking like two blue-lily flowers facing each other (Nar. 252:8,9). The collyrium-fed eyes of the hetaera with fine eye-lids, in anger resembled arrows in a battle (Pari.20:37,38).

4. *Vāyital* (Petals of the mouth-the lips)

The heroine had hands adorned with lovely bangles and beautiful lips (Akam.361:4). The hetaera was a trough with a mouth at which libertines indulging in the pleasure of the five senses sated themselves to the full (Pari.20:50,51).

5. *Mālai* (wreath)

The path between Kūṭal city and Paraṅkuṇṇam became unpassable as it was blocked up by innumerable wreaths that fell down from the tresses of women and locks of men (Pari.17:24-27).

Itai - 1. *Kapparpāy* (Sail of a boat)

The sails were spread out so that the ship could cleave through the rolling waves of the sea (Matu. 77-79). The pilot of the sailing ship, would repair the damaged sail ropes and the mast of a ship at sea using gummed paste (Pari.10:53-55).

2. *Putuppuṇam* (New field)

In the small hillside, a new field was made (Akam.133:7). Youngmen ate with relish the food prepared by cooking millet grown in the new field, with winged ants and melted butter together with curds of sheep from the *mullai* tract (Akam.394:2-7).

Intirar - *Tēvar* (Gods)

The world is sustained only because there are men who would not eat alone even if the nectar of the Gods were to be given to them (Puram. 182:1-3).

Intira Viḷavu - *Intirarkkāka Eṭukkum Viḷā* (Festival in honour of Indra)

In the festival in honour of Lord Indra flowers of various colours were used; many women participated in it (Aink.62:1,2).

Intiran - *Tēvar Talaivaṇ* (Indra, chief of the Gods)

The noise that arose in Kūṭal city echoed in Paraṅkuṇṇam like the thunderbolt of Lord Indra (Pari.8:33,-35). The Pāṇṭiya king sporting in the river Vaikai was like thousand-eyed Indra sporting in the skiey river, (The Celestial Ganges) (Pari.Ti.2:91-97).

Ippi - *Cippi* (Oyster)

On the sands white like pearls from oysters, women played on a raised platform dancing the choric dance (Puram.53:1-3). At Koṟkai, fishermen would exchange for toddy the oysters caught by them amongst other kinds of fish (Akam.296:7-10).

Impar - *Ivviṭam* (This place)

"Warriors who do not turn their backs on the enemy but die in battle, would enjoy greatly the celestial damsels of no blemish in the upper world. Therefore, stand and fearlessly look at the oncoming armies of the enemy king in this very place". Thus Cāttantaiyār addressed the *pulaya* who sounded the tabor and the low-caste drummer beating the drum with his short stick (Puram.287:7-14).

Immenkiranār - *Pulavar* (A Poet)

He was the author of Poem 398 in *Akanāṇūru*. His given name was Kiranār. As there were many others with the same name, to distinguish him from them, he was called 'Immenkiranār. As he has used the word 'Im' in one of his lines he might have acquired his name. His poem is cast in *Kuriñci Tinai* wherein the heroine in the excess of her passion, addresses the river originating from the hero's mountain in plaintive terms about her lord's neglect of her.

Immai - *Ippirappu* (This birth/the present life)

Āy was no unrighteous trader who did good in

this birth hoping for greedy returns of profit in the next birth (Puram.134:1,2). Noble persons who sired children of faultless appearance admired even by the enemies, would live with fame in this world and also blamelessly attain the other world (Akam.66:1-3). The heroine declared to her lord "In the next birth after this also, may you be my husband; may I alone be blessed to be the proud possessor of your heart" (Kuru.49:3-5). To one who earns by unfair means, his very wealth will become his enemy in this life and in the next (Kali.14:14,15).

Imayak kuṇṇam - *Imayamalai* (The Himālayā mountain)

As Lord Tirumāl, Lord Civaṇ, Lord Ayaṇ besides the Dēvas and Demons, congregated at Paraṅkuṇṇam to see the Red Lord (Murukaṇ), it resembled the Himalaya Mountain (Pari.8:1-11).

Imayak kuṇṇu - *Imayamalai* (The Himālayā mountain)

Paraṅkuṇṇu's pool where the cataract debouched its waters, resembled the unique tank with the divine lotus that bore Lord Murukaṇ excelling in greatness the Himālayā Mountain, and the cluster of flowers radiant like lightning (Pari.8:12-16).

Imāyam - *Imayamalai* (The Himalayas)

Muranaciṇṇu Muṭinākarāyar would bless Utiyaṇ Cēralātaṇ that he might live unshaken like the Himālayā Mountain where the deer slept with its mate in the light of the three-fold fire in the evening with which the holy brahmins performed their sacrifices (Puram.2:20-24). The cēra monarch, carved the symbol of the Bow in the great Himālayās, golden and immeasurably vast (Puram.39:13-16). Āvūr Mūlaṅkiḷār blessed Kaṇṇiyaṇ Viṇṇantāyaṇ to live long and steadfast like the Himālayā mountain where the rains poured from on high and the bamboo flourished (Puram.166:32-34). Imayavarampaṇ Neṭuṇṇēralātaṇ defeated all the monarchs betwixt Kumari in the South

and the celebrated Himalayas of the Āryans in the North where the yak sleeping in the hillside over-grown with flaming *palās* trees, dreamed of the tarn where it drank from and the fragrant grass it grazed on (Pati.11:21-25). Cēralātaṇ like his ancestors, carved his symbol of the bow in the Himālayās (Akam.127:3-5). The maid asked; "Oh great rain! Don't you have any pity? you have the power to shake even the celebrated Himālayās; helpless women like us need to be pitied; why should you pour like this now, to trouble us?" (Kuru.158:3-6). Lord Tirumāl shines resplendent as the cloud in the sky, the earth and the lofty Himālayās (Pari.1:50,51). In the bed of lotus that appeared in the blue tarn in the lofty Himālayās, the *Kārtikai* women bore the Red Lord (Murukaṇ) (Pari.5:48-50).

Imayavarampaṇ - *Cēramannan* (A Cēra king)

Palyāṇai Celkeḷu Kuṭṭuvaṇ was his younger brother (Pati.Pa.3:1). See Imaiyavarampaṇ.

Imayavarampaṇ Neṭuṇṇēralātaṇ - *Cēramannan* (A Cēra Monarch)

See Imayavarampaṇ and Imaiavarampaṇ.

Imil - 1 *Timil* (Hump of a bull)

One Paṇṇaṇ raided the enemy strong-holds and seized the cattle from other lands along with stout-humped bulls (Akam.113:12-17). The bull with its swaying hump, after having grazed on *arukam* grass and drunk water, slept on the sand-dune in midsummer while the pollen from the River-portia flowers fell upon its back (Akam.347:7-12). A tawny-bull with a hump of the colour of the sapphire throat of Lord Civaperumāṇ with his renowned battle-axe, was also driven into the stall (Kali.105:13,14,22). The powerful bulls with shaking humps, pawing the earth, raising dust with their hooves and digging into it with their horns, charged against each other like warriors into a battle-field (Kali.106:7-10).

Imil - 1. *Āravāram* (Loud shouting)

Gossip arose like the boisterous shouting that

began when Evvi gave to his soldiers much food and toddy at Arimaṇavāyil Uṇattūr (Akam.266:11-15).

2. Oli (Sound)

The noise made by the salt-merchants passing by the jungle-track goading their struggling bulls to move forward, resounded from the big hills (Akam.17:12-14).

Imilvu - Oli (Sound)

Thunder roared against the resounding drum (Pari.22:36,37).

Imai - Kaṇṇimai (Eye-lid)

The cool eye-lids of the heroine, dark as the *kuvaḷai* flowers became red like the petals of the *naṇṇam* flower, shedding hot tears as her heart burned with grief (Akam.19:9-14). The male pigeon joyed with its mate in the wink of an eye-lid (Kuru.285:4-6). The heroine said that the hero disappeared in the winking of her eye-lids (Kali.87:6). Lord Murukaṇ married Vaḷli with fair eye-lids and collyrium-painted eyes (Pari.9:8).

Imaiṇṇu - 1. Kaṇ Imaittal (The winking of the eye)

The heroine could not live away from her husband even for the winking of an eye (Kuru.218:5,6).

2. Viḷakkam (Brilliance)

On the crown of Lord Murukaṇ beautiful gems dazzle with brilliance greater than the flash of lightning (Muru.84,25).

Imaiyam - Imaiyaṁalai (The Himalayas)

The tresses of the heroine were redolent like the Himālayan forests (Akam.399:2,3). The flock of swans with gentle gait flying slowly because of weariness, would settle down for good at dusk on one side of the Himālayas (Kali.92:16-19).

Imayavar - Tēvar (The Gods)

The Ganges carrying gold particles descended from the crest of the red mountain on whose peak the Gods dwelt (Peru.429-431).

Imaiyavarampaṇ - Cēra Vēntaṇ (A Cera Monarch)

This king was also called Imaiavarampaṇ Neṭuñcēralātaṇ. He acquired the name Imaiavarampaṇ Neṭuñcēralātaṇ as his rule extended upto the Himālayās. His father was Utiyañcēral; his mother was Veḷiyaṇ Vēṇmāḷ Nalliṇi. He conquered his foes and helped others with the booty of ornaments and diamonds secured in war-fare; He carved his symbol of the bow in the Himālayās, and vanquished the Aryans; he brought home the Ionians their hands tied behind their backs, with ghee poured on their heads (Pati.Pa.3:1). Kumattūr Kaṇṇaṇār has eulogised his valour and munificence and other great qualities in the second decad of *Patirrupattu* sung by him. People following the matrilinear system of inheritance take Veḷiyaṇ as his father, Vēṇmāḷ Nalliṇi as his mother and Utiyañcēral as his uncle.

Imaiyavarampaṇ Neṭuñcēralātaṇ - Cēravēntaṇ (A Cera monarch)

See Imaiavarampaṇ.

Imaiyavil - Imaiyaṁalaiyākiya Vil (The Himālayās as the bow)

Lord Civaperumaṇ bent the Himālayā Mountain itself as a bow (Kali.38:1).

Imaiyā nāṭṭam - 1. Imaiḱkāta Kaṇ (Unwinking eye)

When the righteous kings died in fierce battle, the unwinking Gods above with fadeless flower and fragrant ambrosial food, were treated to a feast in their unattainable world (Puram.62:7,8, 16-19). Sacrifices were given to the fearful great (the Deities) with fadeless flowers and unwinking eyes, and having votive offerings as their food (Matu.457,458).

2. Civaṇ (Lord Civan)

Indra obtaining a boon from Him of the winkless eyes (Lord Civaṇ), requested him to destroy the embryo engendered by His amorous union with Goddess Uma (Pari.5:28-31).

Imaiyā Mukkaṇ – *Itaḷ kuviyāta mūṇru kaṇ* (The three eyes whose eye-lids never close)
The opulent Lord Civaperumāṇ has three wink-less eyes whose lids never close (Muru.153,154).

Iyakkam – 1. *Iyaṅkutaḷ* (Movement/activity)

In the dawn, from the post in the yard, the sound could be heard of the movement of the churning rod in the pot as it churned the curds for butter (Nar.12:2-4). The darling daughter of the Lord of the Hills, recognized the movement of the clouds in the sky with the help of the light of the glow-worms in the tall branches of trees in the grove where the *acini* trees abounded (Nar.44:9-12).

2. *Vali* (Way)

Players and minstrels were guided to go along the hot track with stones sharp as spears, only at dusk after the sun's heat had abated (Malai.373-375).

3. *Ōcai* (Sound)

At midnight when it was raining, the forester hearing the sound of the tusker's feet as it fed on the corn with its mate, shot his sling-stone at it (Kali.41:5-10).

Iyakkan-Pūtappanṭiyaṇiṇ Nanpaṇ (Name of a person)

One Iyakkaṇ known for his great anger, was one of the great friends of Ollaiyūr Tanta Pūtappanṭiyaṇ, dear to him as the apple of his eye (Puram. 71:14,15).

Iyakku-Celavu (Speed of movement/motion)

Rich noblemen munificent in their gifts like the rain from the sky, drove horses that flew with the speed of the wind (Matu. 440-442). The tall chariot had a speed like that of flowing water (Malai.571). At night after the roar and motion of the great waves had ceased, fishermen would sail in their boats to catch fish with the aid of lamps (Akam .100:5-7). The hero parted from his beloved and went along the hazardous forked

path, difficult to traverse, beautifully covered by *iṅkai* flowers lying scattered on the rocks like molucca-beans on sand. (Nar. 79:1-5).

Iyaṅkaḷ – *Vācciyāṅkaḷ* (Musical instruments)

The player – minstrels were directed to sound their musical instruments as they passed close to the rocky path, avoiding the hill, which ever the *Kurava* hunters dreaded (Malai.275-277).

Iyaṅkunar-Valiccelvār (Way-farers/travellers)

Foresters armed with arrows, would guide and direct way-farers without harassing them, along the small path by the rocks on the hill-side (Malai. 15-18). The maid was pained at the hero's coming to the heroine by night, though he knew well that cruel animals roamed at night in the well-watered small path where no travellers passed (Nar.257:8-10).

Iyam – *Vācciyam* (Musical instrument)

While guarding the wounds of the soldiers hurt in the battle-field, against evil spirits it was customary to fix neem leaves and *iravam* twigs in the eaves of the house, and to sound many musical instruments along with the *yāl*, while scattering white mustard-seeds on the ground, and sing in the *kāñci* tune, playing upon the *āmpal* flute and sounding the bell (Puram.281). When the strong warriors invaded a country, sweet musical instruments would no longer be heard in houses where the sound of churning curds used to be heard (Pati.26:3). Lord Murukaṇ graced Tirucciralaivāy with his presence, to the sound of many musical instruments in the heavens and beating of the trumpets and the blowing of the conch (Muru.119:120,125). The minstrel was guided and directed to take rest in the great ford where flowers abounded as in Paradise, and to sing the praise of Lord Tirumāl of rare virtue playing on their dark-stemmed *yāl* before they proceeded further (Peru. 388-392). The cataract in the hill resounded like the sweet musical instrument (the drum) of Titiyaṇ of the

bright chariot (Akam.25:20-22). In the small pits filled with water in the *mullai* tract, open-mouthed toads croaked like small musical instruments (Akam.154:1-3). A frenzied dance to propitiate the Deity was performed in the islet in the river to the accompaniment of musical instruments, with a slaughtered goat and millet-corn as sacrificial offerings (Kuru. 263:1-4). Fearful celestial maidens danced brightly in the hill-side, in tune with the sound of the cataract sweet as a musical instrument (Nar. 34:4,5). The suffering elephant in the jungle-track, seeking water to quench its thirst, breathed hard, sounding like a big musical instrument called *neṭuvaṅkiyam* made of bamboo (Aink.377:1,2). Cowherds leapt upon the bulls in the ring while the musical instruments resounded thunderously (Kali. 104:54,55).

Iyal - 1. *Taṇmai* (Quality/nature/habit/natural virtue)
Mutukuṭumip Peruvaḷuti would discharge his arrows at the enemy only after allowing cows, and brahmins gentle-natured as cows to reach places of safety (Puram.9:1,5). The sun moves in the heavens not swerving from his natural virtue (Puram.25:2). Proud horses with heads that shake habitually (Pati.42:14,15). Salt-selling women with five fold plaited tresses of a waving nature (Ciru. 60). Shapely feet habitually moving like the tongues of dogs (Malai. 42,43). The young parrot with a soft nature like tender shoots (Akam. 324:3). The hill-woman with habitually swaying walk (Kuru.214,3). "Soft-natured as we are, can we stop the hero coming by the hazardous path?" (Nar.33:9). The beautiful woman of gentle nature with collyrium-fed eyes like the blue-lily (Aink.72:3). The cowherd, famed for his high conquest, having the noble nature of an ancient family (Kali.105:50,51). The horse with the swift nature of a bird (Pari. 10:14).

2. *Iyarṛutal* (Making)

The elephant-goat (Ankus) made of metal (iron) (Puram.14:3). Porunaṇ adept at fighting from his well-made chariot (Akam. 36:19). Milk poured into a bowl nobly wrought (Kali.72:3).

3. *Iyaṅkutaḷ* (Motion/movement)

Poraiyaṇ with his rapidly moving bright chariot (Pari.75:3). Fast horses moving swiftly like birds (Akam.64:2). The chariot that excels the rapidity of motion of the wind (Kali. 50:15). The Pāṇṭiya king (Porunaṇ) with his rapidly moving chariot (Pari.Ti. 2:71).

4. *Cāyal* (Grace)

Women with the grace of peafowl, the lovely prattle of a parrot and the tender look of a deer, (Pat. 149,150). The huntress with graceful movements (Kuru.214:1,3). Thinking of the grace of the heroine, the hero fancifully said that she was not the peafowl either, moving with gentle grace (Kali.55:8,13). The grace of a peacock (Kali. 57:2). The beauty of the maiden was fancifully described that the peafowl had stolen her gracefulness (Pari. 18:11).

5. *Ilakkaṇam* (Attribute)

Māṅkuṭimarutaṇār blessed Neṭuñceḷiyaṇ that he might rule his country without swerving from the attributes of a good Government, showing the righteous path to his successors by his example (Matu. 191,194). The tall, beautiful chariot fashioned according to the texts and running too fast for the eyes of the beholders (Akam.234:7,8).

6. *Iyaṛkai* (Nature/quality)

The golden heroic anklets of a brilliant quality (Kuri.126). The natural beauty of the heroine of dark many-plaited tresses (Kuru. 165:5). At cool Paraṅkunṇam the wedding was celebrated of Goddess Vaḷḷi graceful as a peafowl, and adorned with ornaments of a beautiful nature (Pari. 19:5-7).

7. *Acaital* (Movement)

The nape of the neck of the woman, her coiffure beautified with cool fragrant water-lily flowers moving against it (Akam. 59:14).

8. *Iyarpāṭṭu* (Literature)

Lord Tirumāl was hailed thus: "Oh, Thou scholar great, well-versed in ancient literature!" (Pari 3:86). Lord Murukaṇ was worshipped to the sound of the strings of musical instruments and the literary compositions sung by poets (Pari. 18:51.).

9. *Poruntutal* (Having an attribute or nature)

Karikāl Vaḷavaṇ with his elephant having an ichorous nature (Puram.66:3). Veḷiyaṇ vēṇmāṇ Āy Eyiṇaṇ led a life, having graciousness as its attribute (Akam. 203:5,6).

10. *Aḷaku* (Beauty)

The woman with excelling beauty (Aink. 413:4)

11. *Oppu* (Likeness)

Āṭṭaṇatti had a beautiful gait like unto a bull, and bright shoulders (Akam.236:14,16).

12. *Aṇpu* (Love/kindness)

Never to part from one's loving wife was deemed more valuable than any riches (Kali.2:17,18).

Iyalpu – 1. *Taṇmai* (Nature/quality)

This world is cruel; therefore those who know the nature of this world should discern and perform those duties well which lead to the joy of liberation (Puram.194:6,7). The slanderous talk of the false-tongued women of the neighbourhood with their heartless nature (Akam.65:3,4).

2. *Iyarkai* (Nature/aspect of character)

If it is natural for a man to part from his wife to go in search of wealth, then wealth appeared to be more important than righteousness (Nar. 249:9-11). It was not natural for a cowherdess of good family to think of marrying twice (Kali. 114:20,21). It was an attribute of the hill of the Lord with the chariot, admired by all (Lord Murukaṇ), to bring together with valid arguments sulking couples (Pari.18:13,14).

3. *Oḷukkam* (Good character/conduct)

Scholars well-versed in ancient texts would know that it was difficult to restore one's reputation

if nobility, honour and character were to be lost (Kuri 15,18). The heroine did not have the same grace, love, kindness and good nature as before (Akam.49:2,3).

4. *Ilakkaṇam* (Nature/characteristic)

Twice-born brahmins, did not swerve from the six duties, like learning and receiving gifts, which were their characteristic attributes (Muru.177,181). Only those who had not discerned the unexceptionable nature of clandestine love in the true Tamil tradition, would not entertain it (Pari. 9:25,26).

Iyalavar – *Iyalpinaṭaiyavar* (Persons of a certain state nature)

The hero danced the *tuṇṇakai* dance with the hetaerae who were in a tired state after sporting with him (Kali.66:17,18). Goddess Vaḷḷi's companions with the nature of gentle peafowls when they fought with the maids of Goddess Deva-cēṇai, took on the nature of tuskers and the pace of steeds (Pari.9:50-59).

Iyalār – *Iyalpuṭaiyār* (Persons of a certain nature) While the heroine languished sleeplessly trying to swim across the dreamy sea of nocturnal sorrow, the hero spent his time in sporting in the river and making love to his paramours having the graceful nature of peafowls (Kali 30:5,6). Women having the soft nature of tender shoots, rode to the Vaikai banks on elephants (Pari. Tl.2:14,15).

Iyaliyāl – *Tiriyum Nilaiyināl* (One who roamed about)

The heroine became a love lorn woman who roamed about the streets in the hot sun, the anklets tinkling on her perfect feet, as if she desired to ruin him who had enjoyed the beauty of her arms (Kali.147:4-7).

Iyalōr – *Taṇmaiyoṛ* (Women with a certain nature)

Women with the nature of peacocks and modest speech, decked themselves and tripping with gentle steps and clapping their hands they sported with callow youth (Matu.418-420)

Iyavar - *Vācciyakkārar* (Players on musical instruments)

Players of instruments wearing armlets stoutly beat the drums (Pati.17:5-7). The elephant went down to the pasture land when the bamboo bush was given to fire; the sound made by the bamboo joints splitting in the heat of the fire resembled the sound made by the joyous players on their instruments; the bamboo wood then lost its beauty (Matu.304-306). The heroine grieved and cried openly; her crying resembled the music of the *āmpal* flute played by the musicians in the field of battle of angry Lord Utiyan (Nar. 113:9-12). The female pigeon's call to its mate was like the sound of the musicians of the king playing on their instruments (Aink.425:1,2). The tortoise downstream, its mouth open to drink the turbid water after the toddy vessels were washed upstream, would roll about like the clear-toned kettle-drum while the jungle-fowl stood on the bank like a musician (Akam.356:1-4).

Iyavu - *Vali* (Way/path/passage)

The players traversed the path in the top of the rock-hewn tract, unmindful of the difficulty of crossing the heights (Malai.19,20). The flowers of the mahua tree lay on the high coral-red pathway, like fat upon the blood (Akam.9:3,9). The heroine said to her companion that her heart went out to support the foot of her lord as he walked along at night in the pitted pathways across the hill resembling the rope-marks on the back of the elephant (Akam.128:10-15). Cruel, uncultured hunters plundered the merchant bands in the paths where the bamboo grew in the rainless tract (Akam.245:5-7). The maid told the hero that they, herself and her mistress, were going to the clearing made by burning down *ya* trees, to chase the parrots away that settled down among the millet-corn (Kuru.198:1-5). Along the difficult pathway, full of pebbles, there were settlements of salt-merchants (Nar. 374:1,2). Hazardous was the arid tract with broken pathways where the doe languished with

its young ones for want of shade in the fiery expanse under the burning sun (Aink.326:1-4). People going to the Vaikai to sport in the river, rode upon elephants and horses; they did not allow their mounts to go as they pleased, but guided them along a path, crowding the pedestrians walking on the way (Pari 6:36-37).

Iyavul - 1. *Vali* (Path)

In the burning waste-land with the heat of the sun unabated, the elephant treading the desolate paths would run after the mirage and suffer for want of water (Akam.29:15-18).

2. *Iraivan* (God)

Lord Murukan is the God of the great name adored by Devas and Seers (Muru.274).

3. *Talaimai* (Superiority)

In the hot waste-land, the elephant, chief among animals ran after the mirage mistaking it to be water (Akam.29:15-17).

Iyarkai - *Iyalpu* (Nature/quality/characteristic)

It was not natural for both the combatants to win in war (Puram.45:6). Defeat and destruction of one by the other is nothing new; it is natural to this world (Puram 76:1:2). The hero said to his heart that it did not know about the relentless passage of time day by day, advent of infirmity and old age and the real nature of passion considered so rare and desirable (Akam. 353:4-6). The two lovers quarrelling with each other despite the intervention of the kind foster-mother, later happily married, Fate which brought about this happy consummation showing them the nature of wedded bliss, deserved to be praised (Kuru.229). To put on a happy smiling face when borrowing from others, and to wear a peevish look when returning the same, is ever the nature of the world (Kali.22:1-3).

Iyarriyāl - *Ceyyappattaval* (A woman made by the creator)

The hero praising the heavenly beauty of the heroine wondered if she were made of all the

best parts of all beautiful women brought together in a single form by the Maker (Kali.56:8,9).

Iyan - Vacciyam (Musical instrument)

In the grove of young trees surrounded by ponds the buzzing bees hummed about the fragrant flowers, sounding like many musical instruments played at once (Kali.36:5,6).

Iyanmolī - Iyalpakavē Kurṛatiṇṇikiya molī (Speech-flawless by nature)

Poet pālai Kautamaṇār eulogised Palyāṇai Celkelu Kuṭṭuvaṇ as the husband of the lady of perfect jewels, of naturally flawless speech and unquestioned renown throughout the country (Pati.24:10,11).

Ira - 1. Iravukkālam (The time of night)

The hero after his first amorous union with his beloved would naturally come again with the same unabated ardour for the tryst by night (Kuru.239). The hero came by the small track haunted by tigers at night (Akam.318:3,4).

2. Iravamaram (The mahua tree)

The aged matron had wrinkled dugs with shrunken nipples resembling the seed of the mahua tree (Puram.276:2,3).

Irakkam - Varuttanī (Sorrow)

Toṭittalai Viḷuttanṭiṇār grew sorrowful about the passing of his youth (Puram.243:1).

Irāṅkunar - Irakkam kolpavar (Persons who take pity on others)

The hero said thus: "The heroine would grieve that there was no one to take pity on the loss of beauty suffered by women separated from their men who had left them in order to seek wealth" (Akam.75:15-16).

Iraṇiya muṭṭataup peruṅkunṇūrp peruṅkaucikaṇār - Pulavar (A Poet)

Iraṇiya Muṭṭam was his town; he was considered to be a brahmin of Kaucika Gōtra. He composed

the tenth work in the *Paṭṭupāṭṭu* (i.e.) *Malai paṭukaṭām*. The poem is set in the form of a player-minstrel being guided and directed to the court of Nannan, Son of Ceṅkaṇmāttu vē! Nannan. The author has referred to many kinds of musical instruments and tunes. His comparison of the sound of the drum to the sound of thunder can be seen in *Malaipaṭukaṭām*, and also in *Narṛinai* 139 which Dr.U.Ve.Ca. attributes to his authorship. V.P. however, would consider that the poet who composed the two poems *Narṛinai* 44 and 139 under the name Peruṅkunṇūr kiḷār was different from Iraṇiya Peruṅkaucikaṇār. But U.Ve.Ca. considered them to be one and the same person. Reference is found to the God who took poison as his food, dwelling in Naviram hill. The poet refers to *Kurava* women assuaging the pain of their husbands' wounds by singing songs.

Iraṇai - Iraṇṭu (Two/twin)

The heroine joyed at the sight of the twin crabs close together at the root of the *Kaṇṭal* tree (Nar.123:9-11).

Iratti - Ilantaimaram (The jujube tree)

Children would play at shooting arrows beneath the shade of the jujube tree in the village common (Puram.325:10-12). The green unripe fruit from the jujube tree with small trunk and branches bent by the deer as they ate its leaves, lay scattered along the small path (Nar.113:1-3).

Irai - Kāman manaivi (Wife of the God of Love)

To their wives who enquired about the identity of the figures painted on the halls at Tirupparaṅkunṇam, their husbands said, "This is Rati, the wife of Kāmaṇ, (The God of Love) and this is Kāmaṇ!" (Pari.19:48-49).

Iraṇṭār - Vēṇṭip peruvōr (Solicitors/those who beg for some favour)

The hero declared that it was better to die rather than live without giving a little to those who beg (for favour) from them (Kali.61:11,12).

Irantuṇ – *Irantuṇṇum uṇavu* (Food got as aims)

As the young student-minstrel had to beg for his food, his body had not developed well (Kuru.33).

Irantōr – *Irantār* (Solicitors of gifts, suppliants)

Nampi Neṭuñceḷiyaṇ never had begged from others; to those who begged of him, he had never said 'no' (Puram.238 8,9). Even in destitution, giving up one's life was not more painful than asking back for the gifts given to suppliants (Kuru.349:5-7). The heroine said that there was none among them who solicited union with the chest of the unkind hero who was proving to be useless to them (Nar.225:6,9). For one to refuse to give anything to suppliants who came begging for gifts, was considered as disgraceful (Kali.2:11,15,19).

Irappavaṇ – *Vēṇṭip perupavaṇ* (Suppliant one who begs for gifts)

The tree had lost its brightness like a poverty-stricken weak-willed man begging for his wants (Kali.120:4,5).

Irappavai—*Iranṭu Kēṭpavai* (Things solicited)

The things that were solicited from Lord Murukan by Kaṭuvaṇ Iḷa veyiṇaṇār, were not gold or wealth or sensual delight; but only grace, love and righteousness (Pari.5:78-81).

Irappāṇ – *Vēṇṭupavaṇ* (One who begs – a suppliant)

The companion of the heroine told her (pleading on behalf of the hero in want) "The hero came to me like a poor suppliant unmindful of the ridicule of others and spoke a few words" (Kali. 47:1).

Irappu – *Irattal* (Begging)

Nampi Neṭuñceḷiyaṇ knew not how to beg from others (Puram.239:8).

Irappōr – *Vēṇṭip peruvōr* (Suppliants begging for favour from others)

Valvilōri, lord of Kolli Hills, daily gave to his suppliants, elephants richly caparisoned (Puram. 153:1,2). To offer to give things beyond one's

power to give, and to refuse to give things within one's means, do both distress the suppliants; and also lower the reputation of the giver (Puram. 196:4-6). The hand of Āṭukōṭṭipāṭṭu Cēralātaṇ knew only to close with the gifts to be given to suppliants who came to him; it was never opened to receive gifts from others (Pati.52:10,12). Naḷli daily gave to suppliants ornaments, chariots, tuskers etc., without expecting any return (Akam. 238:11-14.)

Iralai – *Pulvāykkalai* (A kind of deer stag buck)

The minstrel's locks of hair were like to the hair on the forehead of the stag (Puram.374:2,3). The flayed skin of the spotted stag with forked antlers, was cleaned of flesh for use as a cover (Pati.74:9-11). Gentle does gambolled about with the stag with twisted antlers in the *marutam* tract converted into *mullai* by the war waged by Tirumāvaḷavaṇ therein (Pat.244,245). The stag with twisted antlers, gambolled about with its mate, nibbling the grass (Akam. 14:5,6). Workmen wearing horned caps, engaged in weeding in the field of panicum, looked like antlered stags (Akam. 194:6-9). The stag, its mate having been killed by the hunters, grieved at the sight of its innocent young ones and did not eat or drink water (Akam. 371:-2-8). The stag with a big neck, after eating bow-string hemp slept in the striped shade of the *ya* tree (Kuru. 232:3-5). The majestic buck slept with its mate in the thickly covered bush during the day, and after sun-set fed on the greengram plants (Kuru. 338:1-4). The stag that had mated with its hind in the rainy season, rested in the shade of the babul tree (Nar.256:8-10). The fierce bandits had beards hanging low, resembling the twisted horns of the stag (Kali. 15:5-7).

Iravam – *Iravamaram* (The mahua tree)

Women stuck neem leaves and the twigs of the Iravam tree in the eaves of the house to guard the wounds of the hero from evil influence of the goblins (Puram. 281:1).

Iravalar - *Oṇrai vēṇṭip perupavar* (Suppliants who beg for things)

It was easy for suppliants to enter the old town of Kuṭṭuvāṇ Kōtai at any time of the day as if they were the natives, but not for his enemies (Puram. 54:1-5). Suppliants tied their drum to the big branch of the jack-tree in the village common and took rest (Puram. 128:1,2). Pāri gave away as gifts to suppliants all the villages he owned (Puram. 201:2). Aṇṭiraṇ gave stout chariots to suppliants (Puram. 241:1,2). Rich men of opulent families, would cheerfully give gifts to suppliants who came to them (Pati. 81:22,23). Paṇṇi, the commander of the Pāṇṭiya king's armies, gave away the elephants to suppliants after capturing and training them (Akam.13:6-11). The hero comforted the heroine with these words of assurance; "If I were to stay away from you for long, may I be cursed with many days without suppliants coming to my door" (Kuru.137). Āy Aṇṭiraṇ would gather together elephants to be gifted away to seekers of gifts (Nar.237:7,8). The heroine prayed "May the king prosper; may the fields become increasingly fertile; may seekers of gifts come to us" (Aink.2:2:).

Iravaṇ - *Oṇrai vēṇṭip perupavaṇ* (Suppliant-one who seeks or gets gifts)

Kōvūr kiḷār said that if a suppliant went to Killivalavaṇ thinking of his great renown, he was sure to become rich (Puram. 70:5,10,16). The dwarfish goblins told Lord Murukaṇ "The suppliant who came singing your praise is fit for your grace" (Muru. 248,285).

Iravaṇ maṇṭai - *Irattalukkuriya kalam* (A vessel for begging)

Vaṇeṇṭuntattaṇār asked: "As the men of bounty are dead, who is there capable of upending and filling up my begging vessel no longer in use?" (Puram. 179:1-3).

Iravaṇ Mākka - *Irakkum paṇicār* (Suppliants begging for gifts)

The quantity of panicum and millet that grew

in the lands were diminished because they were given to solicitors of gifts (Puram. 328:3,4). Like the sun in the east dispelling the darkness of the world and the people's gloom with his glad-some rays, Aṭukōṭṭipāṭṭucēralātaṇ arose to drive away the misery of the suppliants and seekers of gifts and to make them prosperous (Pati.59:4-9). The hero who came with bright-gemmed ornaments to the milletfield, spoke humble words like a suppliant to the heroine. quite contrary to his appearance as a rich patron (Akam.32:114).

Iravu - 1. *Iravuppolutu* (The night)

Karikār peruvaḷattaṇ gave to fire enemy villages and seized their wealth (Puram.7:7-9). Nalliyakkōṭaṇ gave to the minstrel who came to him at night, toddy and meat and whatever he wanted besides (Puram. 376:14-16). In the month of Māci when all the animals shiver in cold, the nights will be longer than days (Pati. 59:1,2). The lamp lit in the tall mansions at night would point out the shore to the ships at sea like a beacon-light (Peru.348-350). After the sun had set, the full moon appearing in the east spread its light making the night look like day (Matu. 547-5449). The hero came to his tryst by night crossing the narrow path in the backwaters haunted by sharks and crocodiles (Akam.80:1-3). The cloud poured heavy rains through out the day and night (Akam. 178:17,18). The heroine said that it was painful to try to sleep at night with the mother embracing her, when her eye-lids refused to close (Kuru. 353:4-7). The hero unmindful and careless of the hazards confronting him in the mountainous path, came by night and embraced his lady-love (Nar. 55:2-4). The heroine grieved at the passage of the hours at night, not hearing the sound of the chariot-bells of her lord (Nar. 338:3). It was the hero's experience that those who came into contact with the fragrant tresses of the heroine, would suffer without sleep even at night (Aink. 173). The heroine, became beautiful as her lover graciously made love to her coming to her in the dark night

(Kali. 38:14-16). At Paraṅkuṇṇam, the cataract singing a lullaby, and the wind caressing him, the hero slumbered at night on the bosom of his beloved (Pari.6:52-55).

2. Irattal (Begging)

To live upon the wealth earned by one's forebears without earning one's own livelihood, is baser than begging (Kuru. 283:2). The heroine splendid like the sun's orb, brought the hero, who had the power to support the world itself, to a beggar's level (Kali. 141:12 - 14).

Iravuppuram - *Kaṭaiyāmam* (The last watch of the night)

At dawn after the last watch of the night the right-whorled conch would sound along with the drum (Puram.397:5,6).

Iravuttalaimaṇṭilam - *Tiṅkaḷ maṇṭilam* (Full moon)

The waves rose uproariously in the sea, when the full moon appeared (Nar.375:6-8).

Iravumalar - *Iravilum malarcciperṛa malar* (Flower that bloomed also at night)

The great queen of Palyāṇaic Celkeḷu Kuṭṭuvaṇ, had eyes that bloomed at night also unlike flowers of the pond (Pati.21:34,35).

Iravurai - *Irappurai* (Speech soliciting for gifts)

The war-bard who reached the old town of Cēramān Vañcaṇ beat his big drum announcing his arrival to solicit gifts from the patron (Puram 398:8-13).

Irā - *Irappolūtu* (Night-time)

The mute who had seen at night the suffering of the cow that had fallen into the well, was in anguish at his inability to convey it to others (Kuru.224:3-6). It was difficult to tell night from day in the town of Āmūr of the Cōla king, as it was lit by many lamps bright as day (Aink. 56:1,2). In the bright night the heroine at last grew cheerfully happy in the embrace of her lord's chest (Kali.142:61-66).

Irā - *Irāppolūtu* (Night)

Said the heroine in anguish: "The time is past when my Lord said he would return; from the neem tree, the great-owl screeches all night: in such a pass, how can I, alone and forlorn, bear the cry of the *aṇṇil* bird"? (Nar.218:7-11).

Irāmaṇ - *Dacarataṇ makaṇ* (Lord Rāma, son of king Dasaratha)

The demon king Rāvaṇā abducted Sitā who accompanied Lord Rāmā to the forest in exile (Puram.378:18,19).

Irukkai - *Iruppu* (Seat/place throne).

If minstrels were to go and see the Cōla monarch Kuḷamurrattut Tuñciya Kiḷḷivaḷavaṇ on his throne after he had gifted away chariots to suppliants, they were sure to be rewarded with golden lotus flowers (Puram.69:17-21). Bounteous like the cloud, opulent lords seated on their couches gave limitlessly to suppliants (Matu.442,443.) Persons passing along certain places in the hill-tract on the way to Naṇṇaṇ's country, would shiver in fright if they but touched the *kuvaḷai* flowers there or saw the places where the fearful celestial damsels dwelt (Malai 189-191). Seated on the royal throne, Aktai of the sweet toddy, used to give to solicitors of gifts tuskers and ornaments (Akam.76:3,4). Like Neṭumāṇ Añci's royal seat from which he gave gifts of chariots to his suppliants, the cloud began its continuous discharge of water (Nar.381:7-10).

2. *Kuṭiyiruppu* (Dwelling place/residence)

The hero's town had dwellings guarded by defensive woods where the boys played at shooting with bow and arrows under the shade of the jujube trees (Puram.325:10-13,15). The town abounded in opulent hunger-free houses wherein the toddlers after trundling their toy-chariots, slumbered in their beds embracing their foster-mothers, after drinking milk (Peru.249-254) At every water-front along the river Vaikai there were flower gardens full of variegated flowers, and the residences of minstrels (Matu.340-342).

Pukār city had fair-minded people living in close-set dwellings, who bought and sold goods without excess profit on either side (Pat.208:212).

3. *Iruttal* (Place seat Being situated)

The forebears of Atiyamāṇ Netumāṇ aṅci were a noble family with an ancient tradition ruling on this earth situated in the midst of the ocean; they were renowned for their worship of the Gods, to whom they offered oblations in sacrifice; one of them brought the sugarcane from the upper world to the earth (Puram.99:1-4). Kapilar said that he had witnessed the opulence of Celvak Kaṭuṅkō Vāḷiyātaṇ while he was happily seated in his court by day (Pati.65:13,17). The male vulture looking at the flesh-hungry face of its mate seated on a high branch of the Yā tree, would rise from its perch and fly in search of prey (Akam.51:3-6). When the male sparrow returned to its home from alien territory, its mate and its young ones prevented it from entering their nest; but finding that it was in a pitiable situation shivering in cold with wet feathers, the female sparrow graciously took it in (Nar.181:1-5).

4. *Iruppiṭam* (Residence/dwelling place seat)

The residence of Cōḷaṇ Nalaṅkiḷḷi in the military encampment, was capable of feeding the minstrels and their kinsfolk (Puram.33:14,15). Palyāṇaic celkeḷukuṭṭuvaṇ stayed in his residence in the military encampment, with ever-active soldiers whose bows were ever bent to discharge their arrows (Pati.24:12-14). The hero's heart thought joyously of the heroine's arms, as he sat in a residence in the desolate village-common, in the small town adjacent to the town destroyed by the king in battle (Nar.346:3-7,11). Lord Tirumāl with His sapphire-blue complexion is the very seat of darkness that fills the eyes (Pari.4:57).

5. *Ūr* (Town/village)

The town of Valāar, in the country of Paṇṇaṇ enclosed by strong-holds, had arrows reeking of

flesh and a dense defensive forest (Puram.181:4-6). Kuṭaāṇṭu under the protection of Kuṭṭuvaṇ had fertile *marutam* villages that never knew hunger (Akam.91:13-17).

6. *Pācarai* (War-camp)

In the cold season, soldiers staying for long in their war-camp, would warm themselves by burning the faggots from the forest (Pati. 82:9,10). The war-camp of the three-drummed Pāṇṭiya king had in it, mammoth tuskers tied to posts in the midst of the ranks, for the destruction of the enemies (Kali.132:4,5).

7. *Araṇ* (Strong-hold/fortress)

The enemy king after the battle, returned and again encamped outside the walls of the fort, which grew powerless to resist him. Naṇṇaṇ staying in the defensive forest then appeared and fought against the enemy and established his ancient reputation (Akam.392:21-27).

8. *Irācivīḷu* (A sign of the zodiac)

The celestial path was divided into three belts; each with nine stars in four signs: (In a certain year) amongst those twelve houses in the month of *Avani* with the star *Aviṭṭam* ruling the day, it rained at Caiya mountain when Venus was in Taurus; Mars in Aries; Mercury in Gemini; the Sun in Leo; Jupiter in Pisces; the Moon, Saturn and *Rahu* in Capricorn; and *Ketu* in Cancer (Pari.11:1-14).

9. *Parappu* (Expanse)

Naṇṇaṇ was lord of the expanse of land enclosed by the mountain whose waterfalls resembled the flags of conquest (Maḷai.581-583).

10. *Irukkuntaṇmai* (State)

On seeing the pitiable state of her lord dressed in silken garments and hiding in shyness like women, the heroine's heart melted towards him (Akam. 236:10-13).

Irukāmatṭiṇai yēri - *Immai marumiyil uṇṭākiya kāma iṇpam tarum Ērikaḷ* - (Lakes affording sensual delight in this birth and the next)

In Pūmpukācity, there were two lakes that gave pleasure of this life and the next (Pat. 39)

Iruṅkuṅṅam - 1. Periya kuṅṅam (Big hill)

To facilitate the passage of the chariot-wheels of the Mōriyars who came to conquer and seize the southern states, with the aid of the war-like *vaṭukars*, the big hill soaring to the sky, was hewn and cut suitably (Akam. 281:8-11). Wealth was sweeter than embracing the heroine, to those who crossed the cool big hill as they went in search of riches. (Ain. 337).

2. Māliṛuṅkuṅṅam (Aḷakarmalai)

Among the few renowned mountains. Māliṛuṅkuṅṅam (Aḷakarmalai) housing Lord Tirumāl and his elder brother, Lord Baladēva, is the greatest (Pari. 15:10-14).

Iruṅkuṅṅu - 1. Kariya malai (Black hill)

Pāri's black hill was impregnable to the spears of the enemy kings; it was easy of access to minstrels, wives and danseuses who came singing his praise (Puram. 111).

2. Tirumāliṛuṅcōlai (Aḷakaramalai)

At Iruṅṅakuṅṅam of the colour of Him (Lord Tirumāl) who slew in combat the demons, the echoes of the cries of the peacock and the warbling of the *kuyil* would be heard constantly (Pari. 15:40-45).

Iruṅkō - Kurunilamannan (A petty chieftain)

He was also known as Pulikaṭimāl. Kapilar, hailing him as the great Iruṅkō with garlanded elephants, introduced to Pulikaṭimāl, the daughters of Pāri requesting him to accept them (Puram. 201:13-16).

Iruṅkō vēṇ nāṇ - Kurunila manṇan (A petty chieftain)

He was one of the seven who fought against Tala-yālaṅkāṇattuc Ceruveṇṇa Pāṇṭiyan Netuṅceliyan in his youth. His standard fluttering from the chariot drawn by his horses, Celiyan fought against the seven foes Cēral, Cempiyan, Titiyan, Eḷini, Erumaiyūraṇ, Iruṅkō vēṇmāṇ, whose chest

was bedaubed with fragrant sandal-paste, and Porunaṇ, and defeated them in a single day's fight, destroying their armies and seizing their drums and royal canopies, while the field of Ālaṅkāṇam grew crimson with blood (Akam. 36:13-22).

Iruṅkōvēḷ - 1. Kurunila manṇan (A petty chieftain)

He was descended of the Vēḷ clan among the eighteen Velir of Tuvārāpati. He belonged to a great traditional family, who had ruled for forty-nine generations as great patrons, from the city of Tuvārāpati (Tuvārasamuttiram) their eponymous ancestor having been born out of the sacrificial pit of a northern seer. As he killed a tiger that molested a hermit performing tapas as requested by him, he acquired the name Pulikaṭimāl. After the death of Vēḷpāri, Kapilar brought his two daughters to Iruṅkōvēḷ and requested him to marry them; as he refused to do so, the poet expressed his dislike of him in his poems (Puram. 201, 202).

2. Aimperum Vēḷiruḷ oruvan (One of the five great vēḷir)

Tirumāvaḷavaṇ vanquished Iruṅkōvēḷ, such that he fell with all his tribe (Pat. 282).

Iruṅkōṇ Ollaiyāyan ceṅkaṇṇāṇār - Pulavar (A Poet)

His given name was Ceṅkaṇṇāṇ. He was of the cowherd caste. He only poem is numbered 279 in *Akanānūru*. Therein, the state of mind of the hero who parted from his beloved to go in search of wealth, has been finely described; "Those enamoured of the connubial joys, who do not go out seeking wealth, would not mind living in the same place, without worrying about their friend's poverty, the plight of their kinsfolk, and the pride of their foes; those others who put out the fire of anxiety in the heart, with the rain of manly enterprise, would rather suffer in the forest, the pangs of separation" (Akam. 279)

Iruṅṅar - 1. Nayirum Tīnkaḷum (The Sun and the Moon/the two lights)

On full moon day there were the two great

lights standing opposed to one another, one of them hiding behind the mountain in the evening. This was compared to two monarchs opposing each other in combat, and one of them falling in the fight (Puram.65:6-8,11).

3. *Nāṇmīṇum viṇmīṇum* (The Day-star and the other stars in the sky)

Some of the visitors to the picture-hall of the Tirupparaṅkuṇṇam looked with interest at the picture of the heavens showing the known stars (the twenty-seven stars in the almanac beginning from *Aswini* and the other stars in the firmament and the solar system with the Sun and other planets (Pari.19:46,47).

Iruṇmai - *Iruḷiṇ Tanmai* (The nature of night)

The hero who heard from the maid that his beloved was an only daughter said: "I did not know until you told me that she with her collyrium-fed eyes dark as night itself, was so dear to her parents" (Pari. 8:58-60).

Irutalaik koḷḷi - *Irumuṇaiyillum Tīyulḷa kaṭṭai* (A fire - brand burning at both ends)

Caught like an ant between the two ends of a burning brand, and unable to move either way, his manliness egging him forward and his passion pulling him backwards, the hero's heart was in anguish (Akam 339:7-10).

Irutalaippuḷ - *Irutalaiyuṭaiya paravai* (A bird with two heads)

The heroine and her companion were so intimate, with two bodies and one soul (two distincts, division none) like the bird with two heads and a single body (Akam. 12:4,5).

Iruṇtaiyūr - *Ōr ūr* (A town)

Lord Tirumāl is hailed and worshipped as the opulent Lord seated in Iruṇtaiyūr on the banks of the river Vaikai welcomed by the people of the Maturai city (Pari.Ti.1:3-5).

Iruṇtaiyūr korrampulavan - *Pulavar* (A poet)

The phrase 'Iruṇtaiyūr Amarnta celva' in

Paripāṭal, being identified with a holy place sacred to Lord Tirumāl, it is possible that this poet may belong to this Iruṇtaiyūr near Maturai. Korran was his given name. The only poem of his, is *Kuruntokai* No. 335. This poem is cast in the form of the maid's statement intimating the fact of the heroine being confined to the house; a beautiful picture is seen here, wherein the female monkey with its young one, biding its time when the women bathing in the pool grew careless after spreading the millet to dry on the rock, snatched the corn away (Kuru.335).

Iruppa - 1. *Pāṇ* (Metal band)

A metal band was fixed securely at the end of the elephant's tusk (Puram. 369:1,3).

2. *Iruttal* (Presence/ seat)

The waist with its many-stranded girdle resembling the seat of bees (Poru. 39).

3. *Kuṭiyiruppu* (Dwelling/residence)

The fisherfolk living in the south, were known for their fierce oaths and their noisy dwellings (Matu.143,144).

Iruppai - 1. *Iuppai maram* (The mahua tree)

As the hare ran in fright at the noise made by the quail trying to catch the rats living in the stubble of the millet-land in *Mullai* tract, the dark branch of the mahua tree nearby, shed its flowers (Puram.384:4-7). The herd of bears would eat the fresh flowers falling off their stalks from the mahua tree (Akam.15:13,14). The bear rising at dawn to hunt for prey, would eat its grubby food from the anthill, if it disliked the fruits of the mahua tree (Akam,81:1-5). The lustful stag, not eating the white flower of the mahua tree with its pot-like trunk, called for its mate in its masculine voice (Akam.321:4-6). When the wind blew, the white flowers of the mahua in the jungle blooming in summer fell off their stalks, and lay covering the narrow way by which elephants passed (Kuru.329:1-3). The shrimp had a slender head resembling the flower of the mahua

tree in the desert tract (Nar.111:1,2). The bat would fly from branch to branch in the dewy night, seeking the honey-sweet dried fruit of the mahua tree, scorning the fruit of the neem trees (Nar.279:1-3).

2. Ōr Ūr (A town)

The heroine was like the town of Iruppai of bounteous patron Virāaṇ, with haystacks of white paddy, huge like hills (Aink.58:1-3).

Irupirappālar – Irupirappiṇaiyutaiya Antaṇar (Twice-born Brahmins)

Auvaigar blessed the three great monarchs who sat in glory like the three-fold fire fostered by 'twice-born' brahmins who had conquered desires in order to attain liberation (Puram.367:12-14). Twice-born brahmins, unswerving from their six duties like learning etc., with their parentage on either side pure and of different ancient pedigree, spent fortyeight years in strict celibacy as ordained in the Vēdas; they tended and fostered the three-fold fire of sacrifice as prescribed, and offered worship at the shrine of Lord Murukan at proper hours of the day (Muru.177-182).

Irupirappu – Pūṇāl anivataṛku muṇṇum piṇṇumāka antaṇarkkuḷa Irupirappu (Twifold-birth of a brahmin before and after being invested with the sacred thread)

The red Lord (Lord Murukaṇ) was the repository of the righteousness of brahmins with twy-fold birth and the two names given thereunto, of tender heart, and peerless renown (Pari.14:27,28).

Irupeunteivam – Iraṇṭu periya teivaṇkaḷ (Two great Gods)

Tirumāvaḷavaṇ the great and Peruvaḷuti, shone with an awesome power like Lord Baladēvā of milk-white colour and the palmyrah banner, and Lord Kaṇṇaṇ of sapphire-blue colour and the discus weapon (Puram.58:14-17). The blue sea merging with the ruddy sky, looked as if the two great Gods, (Lord Tirumāl and Lord

Civaṇ) their terrible power inspiring dread in their foes, had come together (Akam.360:6-8).

Irupeum vēntar – Iraṇṭu periya Aracar (Two great monarchs)

Peruñcēral Irupeṇrai defeated the two great monarchs, (the Cōḷa and the Pāṇṭiya) along with Atikamāṇ of the great army with spears (Pari. Pa.8:4,5). In the Veṇṇi battle-field, the two great monarchs, the Cēra and the Pāṇṭiya, died in the attack by Karikālvaḷavaṇ (Poru.146-148). Talaiyā-lāṅkāṇattuc Ceruveṇra Pāṇṭiyaṇ Neṭuñceliyaṇ vanquished in battle the two great monarchs (the Cēra and the Cōḷa) along with the Vēḷir (Matu.55,56). The stall where the bull and the cowherd contended, looked like a field of battle where two great monarchs fought with each other (Kali.105:47-49).

Irum – Irumal (Cough)

Toṭittalaiviḷuttanṭiṇār lamented "Oh, where has our youth gone! pitiable is our plight indeed. We articulate a few words between bouts of coughing, as we walk with tottering steps, with the help of a stout stick with metallic band around its head" (Puram.243:10-14).

Irumpiṭarttalai – Periya Kaḷuttitām (Massive neck)

Perumpeyar Vaḷuti with his dark hands and bright sword, was in no way inferior to the God of Death, as he slew his enemies, seated on the massive neck of his war-elephant with a golden caparison covering its spotted head, with its unapproachable valour, its odorous ichor, its huge trunk and its bells tied to a rope hanging on its sides (Puram. 3:7-13).

Irumpiṭarttalaiyār – IrPulavar (A Poet)

He was the author of the poem numbered 3 in *Puraṇāṇūru*; He got this name as he celebrated the massive neck of the war-elephant in his poem. He was the maternal uncle of Karikār Cōḷaṇ. He has eulogised the lineage, domestic virtues and munificence of Karuṅkai Oḷvāṭ Perumpeyar vaḷuti. He has brought out effectively his ability

to give gifts to his suppliants on merely looking at their faces. He has emphasized the importance of truthfulness in these words: "the earth may fail, but not thy given word".

Irupu - 1. *Aimponkaḷuḷ onru* (One of the five metals - Iron)

The Tōṭṭi mountain not made of iron, belonged to Naḷḷi (Puram. 150:25-28). A certain hero pledged his old iron sword and fed his guest who had come the day before with the money obtained therefor (Puram.316:5,6). The dark-handed workmen's loving children, had a smooth skin resembling a fine iron plate without any wrinkles (Peru.222,223). The stag has big black horns like twisted iron (Akam.4:3,4). The heroine said that the comforting words of her companion that the hero would not make her suffer, gave some hope and support to her anguished love-sick heart, even like water sprinkled on the hot forge of a blacksmith, shaping iron (Nar.133:7-11). The branch of the *punnai* tree looked black like iron (Nar.249:1).

2. *Irunpinālāya karuvikal, aṇikaḷ* (Weapons and jewels made of iron)

Slaughtering the enemy such that the sharp iron weapons got blunted or broken, and thereby winning the war, - were the feats of all the soldiers (and not only the king) (Puram.309:1,2). Minstrels were offered a mess of crabs along with cooked rice which had been well-pounded by black pestle made of heart-wood, its tip covered with an iron band. (Ciru.193-195). *Kōcar* warriors had on their faces the marks made by the iron weapons of their enemies (Akam.90:11,12). The long eyes of the heroine were likened to the tender mango cut open by an iron knife (Kali. 64:21.).

Irumporai - 1. *Cēravēntaṇ* (A Cēra monarch)

Peruñcēral Irumporai was the hero of the eighth decad in *Patirruppattu* while Iḷañcēral Irumporai was the hero of the ninth. Irumporai here refers to Iḷañcēral Irumporai (Pati.88:9). When Irum-

porai ruled impartially with his righteous sceptre, for many ages it rained in season; the male deer and its mate were happy in the forest; birds and bees chirped and buzzed from the branches; fruits and roots were available at all times; herds of cattle grazed peacefully in the fields; all kinds of cereals grew in abundance (Pati. 89:1-6). See Iḷañcēral Irumporai, Peruñcēral Irumporai.

2. *Periyamalai* (A big hill)

In the beautiful big hill, there was a peacock with sapphire-blue colour (Aink.431:2,3).

Irumaruntu - Cōrum Taṇṇirumākiya iruporuḷ (The two important things, rice and water)

Cōḷaṇ Kuḷamurattut Tuñciya Kiḷḷivaḷavaṇ was king of the land that produced in plenty, the two important things for life, rice and water (Puram.70:9).

Irumaiṇai - Iruvakai viṇaikaḷ (Two kinds of actions, good and bad)

Devotees worshipping Lord Tirumāl would be free from the two kinds of actions, good and bad (Pari.13:48).

Iruvi - Tiṇaiyarinta tāḷ (The stalk of millet after the corn is reaped)

The cottage was thatched with the stalks of millet after harvesting the corn (Kuri.153). The bean-plant shed amongst the stubble of millet flowers like thick drops of curds; its fruit was curved like a sickle (Malai.109,110). In the field of the *Kuṇava*, after the golden-coloured millet had been eaten by the parrots, the stunted stubble sprouted again after the rain (Kuru.133:1-3). Even after seeing that only stubble stood after the hillmen had harvested the corn, the parrots which were much attached to the field, did not leave the place (Aink.284). The peacock that was scared of the burning brand of the foresters, came dancing like girls playing ball, affrighting the sparrow that was in the stubble of the millet-field (Aink.295:3-5).

Iruḷ - 1. Iruṭṭu (Darkness)

The sun goes unswerving from its ordained paths, dispelling the darkness of the star-spangled skies (Puram.25:1-3). The mountainous country of Pēkaṇ had caves densely dark (Puram.158:10,12). The dancing women had dark and supple tresses, soft and luxuriant which, coming loose, were made up into five-fold plaits (Pati.18:4,6). Lord Murukaṇ wears a wreath made of the flower of the *Kaṭampa* tree which grows so luxuriant after the first showers of the rainy season that its foliage darkens the whole of the cool fragrant wood (Muru.9-11). In the white sand was spread the fishing net, like dark patches in the moon-light (Pat.82,83). The defensive forest was dense, like the dark night (Malai.212). On the breasts of the heroine, shone a single-strand of pearls bright like the look of the wild-cat during the dark night (Akam.74:3,4). When darkness covered the world as the moon disappeared behind the mountain, the great owl hooted at mid-night to prey upon the rats in the house (Akam.122:12-14). The bear-cub with thick dark hair, looked like darkness cut to pieces in the desert track (Akam.201:16,17). The hero came to his tryst at mid-night along the jungle track in the hill-side haunted by elephants, his bright spear dispelling the pitch darkness (Akam.298:9-14). The hero came to his tryst at midnight in pitch darkness, when the tiger harassed by its enemy, the elephant, lay in wait biding its chance to kill the dhole-the brown wild-dog (Kuru.141:4-8). In the dark night the rains poured accompanied by thunder and jagged lightnings which lit up the hill, and blazed brightly like swaying lianas (Narr.68:7-10). In the dark and gloomy midnight, when in the old town the male owl hooted with its mate in the market square where the goblins roamed, the hero did not sleep thinking of embracing the beautiful bosom of his youthful beloved (Nar.319:3-11). The maid objected to the hero coming to his tryst by night in the pitch darkness', along the jungle path haunted by the wild elephant (Aink.

282:3,4). The sun setting, darkness spread over the world like the complexion of Māyōṇ (Lord Tirumāl) with his terrible weapon, the Discus (Kali.119:2,3). The heroine's anguish was dispelled like darkness before the sun, as she embraced the bosom of the hero, like Goddess Tirumakaḷ on the chest of Māyavaṇ (Lord Tirumāl) (Kali. 145:63-66). The ten and two - the twelve Ātityas. who dispelled the world's darkness came to Tirupparaṅkuṇṇam to worship Lord Murukan (Pari. 8:4,10). When the moon dispelled the gloaming of the evening, lovers returned to Kūṭal city (Pari.10:112,113). The mountain lashed by the rains and the dazzling lightnings piercing the darkness looked like the mount of Lord Murukan, the elephant, and the bright ornamental cloths on its forehead (Pari.18:23 - 27).

2. Karumai (Blackness/darkness)

The earth engirt with the dark seas (Muru. 293). The burglars were dark, their skins resembling those of elephants (Matu. 634,642). The black cloud rained, its roar making the heroine shiver (Malai. 1,2). Dark, soft tresses (Akam. 92:13). The buffalo had a black skin and twisted horns (Kuru. 279:1). The *punnai* tree is black in colour like night (Nar. 354:5). The heroine had black eyes collyrium-fed (Pari. 8:59). Lord Tirumāl's complexion is compared to the dark night (Pari. 13:42,43).

3. Mayakkam (Delusion)

Toṇṭaimāṇ Iḷantirayaṇ had an impartial sense of justice, free from delusion (Peru.445).

4. Tunṇam (Misery/pain/sorrow)

Those who lived under the protecting shade of Pokuṭṭeḷiṇi, resembling the full moon, would not be afflicted by misery (Puram. 102:7,8). Even if persons were to be full of grace and generosity to relieve the misery of troubled minds, charity is not possible if they have no wealth (Akam. 335:1-3).

5. Mālaikkālam (Evening - time)

When the minstrels played upon the small *yāl* and sang about the forests of Pēkaṇ in the *Cevvaḷi* note in the evening, his wife wept (Puram. 144:1-5).

6. *Iravu* (Night)

The moving wind, the only companion of the anguished and lovely heroine, would afflict her further by blowing on her languishing body (Kali. 121:11,12).

Iruḷmati - *Amāvācai* (The new moon day)

The waters of the Vaikai river might be reduced in flow like the waning moon on the eighth day but it would never dry up totally like the darkness on new moon day (Pari. 11:36 - 38)

Irai - *Unavu* (Food/prey)

Neṭuñceliyaṇ rose furiously against his foes like a tiger from its lair, out to hunt for its prey (Puram. 78:1-4). The tiger would not go after a rat, if the tusker attacked by it escapes from it (Puram. 237:16,17). In the moat, there were crocodiles roaming about in search of prey (Malai.90, 91). The bear disliking the fruit of the mahua tree, dug into the anthill, looking for its food (the grub) (Akam. 81:1-5). The hero came to meet his beloved along the fearful narrow path where snakes roamed about in search of prey (Akam.258:9-11) Nothing else was there in the grove excepting the white heron in search of prey (Kuru.113:3,4). The flock of herons after eating their food in the dark backwaters, would rest in their nests in the fronds of the palmyrah tree (Nar.123:1 - 4). The fisherman fixed a bait at the end of the line of his angling rod and caught gravid carps (Aink. 111:1 - 3). The crow in the sea-shore after eating its food from the backwaters would stay in the grove fragrant with flowers (Aink. 162:1 - 3). The birds in the salty backwaters, would only eat the foul-smelling fish that died when the waves dashed them against the shore; they would not kill anything for eating (Kali.131:31-33). The serpent is the prey for the divine bird Garudan, on the flag of Lord Tirumāl (Pari.4:48).

2. *Iraiccal* (Noise)

The Vaikai river flowed past with a roaring noise, destroying the banks (Pari.Ti.2:64).

II - 1. *Akam* (House/Home/Dwelling)

Women of the great houses filled with paddy, the basket in which the hunter brought venison, and the vessel in which the cowherdess brought curds (Puram.33:1-6). The hermit with his matted locks who was plucking now the leaves of the *tāḷi* plant, formerly used to be a hunter whose net of fine words could catch an innocent woman moving about her house, graceful as peafowl (Puram.252:2-5). The heroine was in her well-wrought and picturesque mansion, like the beautiful statue of the Goddess in Kolli hills (Pati.61:3,4). In the noble dwelling of the king in the war-camp, guarded by fierce-eyed Ionians, chains bearing the tiger mark were hung (Mul: 61,62). In the well-wrought noble house, so tall that the kite, rested on its top before it flew higher still, goods were sold (Matu.502-506). Player-minstrels were advised to avoid travelling by night when they were passing through mountainous tracts, and to make the rocky cave their home for the night (Malai.254,255). The heroine said that in her well-built house even when she was awake, there were auspicious bird-omens (Akam. 141:2,3). The maid said to the heroine in the hearing of the hero waiting by the wall outside that the good mother of the heroine had seen the hero standing before the house at night, a battered garland on his chest from which the flowers had fallen off in his passage through bush and bracken. Thus she urged him to marry the heroine (Akam.248:11-14). The house-sparrow after eating the grains drying in the courtyard and pecking at the fine dust of the dung, stayed in the eaves of the house with its fledglings (Kuru.46:2-5). It was not righteous (on the part of the mother) to confine the heroine and her bevy of companions to the house without allowing them to play freely; it was also not advisable as it would mar their prosperity (Nar.68:1-3). The heroine said in the hearing of her husband's

minstrel-messenger that his women (the hetaerae) wept for seven days together when he came to her house one day (Aink.32:2,3). It saddened the heroine to see the unlearned and ill-trained minstrel-companion of the hero coming to her house holding close the *yāl* he played in the hetaera's house (Kali.70:21-23). The heroine asked angrily when her maid brought her son to her after some delay: "In which of the houses of his father's hetaerae did you stay so long that the milk of my breasts has gone to waste as his feeding time is long past?" (Kali.84:4-9). To the hero who asked her if he could help her in building her sand-house, she replied; "You who do not know how to make a house of your own after marrying a wife, you will live only in houses built by others" (Kali.111:9,10).

2. *Kuṭi* (Clan/family)

Kalāttalaiyār hailed the mother of the soldier who had died in battle as a matron of a great family (Puram.270:6). Even if they got the whole world in return, cowherdesses would not marry twice as it did not behove their birth in a high family (Kali.114:19-21).

3. *Ilvāḷkkai* (Life of a house holder/Domestic life)

The hero, though he had little to give away, while the seekers of gifts were many, would without getting upset, give them gifts as they deserved, like ideal women in domestic life who fed their guests in order seating them under a pavilion (Puram.331:7-10)

Illatu. *Iṇmai* (Poverty/indigence)

Good men desiring to do righteous deeds, would give away gifts to suppliants before they asked, understanding their need from the state of their indigence (Par.10:87,88).

2. *Illātaporuḷ* (Things one did not possess)

Those who did not to give suppliants in want, the things they needed and to seekers of gifts, would lose the joy desired by suppliants (Puram.203:7,8). Peruñ cāttan son of Piṭavūr kiḷāṇ would

give limitlessly to others, not caring to know what he had and how much (Puram.395:39,40).

Illam - 1. *Tērrā maram* (The clearing nut tree)

In the rainy season buds appeared on the *tērrā* tree and unfolded themselves when they bloomed (Akam.4:1,2). Just as turbid water in a vessel became limpid and clear when mixed with *tērrā* seed the forlorn heroine recovered her lost beauty after amorous union with her lord (Kali.142:64-66).

2. *Viṭu* (House/Home)

A seeker of gifts enquired of another who was returning with gifts, to tell him if the house of the patron who relieved like a physician the pain of hunger, was nearby or far away (Puram.173:11,12). The mother of the heroine grieved that her daughter instead of staying in her great hospitable house, went away with a stranger trusting his love for her (Akam.275:9-15). Dropping on the floor of his house the things carried by him on his shoulders, the hare and the monitor-lizard killed by him, and the winged ants scooped out of the anthill—the hunter forgetting about them all, would lie in a stupor after swilling toddy in excess (Nar.59:1-5). The dwarf in broad day-light seizing the hands of the hunch-backed woman invited her to come to his house (Kali.94:14,15).

Ilavar - 1. *Poruḷillāṣavar* (Men without wealth)

In the dark backwaters, flowers folded up like the domestic life led by people without any money (Kali.148:6).

2. *Viṭṭilulḷavar* (Persons inside the house)

In the well-guarded house the timid and modest woman holding her parrot in her hand afraid of the people in the house knowing about her affair told the parrot to prattle that her lover would surely come that day (Akam.34:13-18).

3. *Makaḷir* (women)

Women of the house began to sport in the river when the elderly matrons advised them thus:

"Forgetting your distress, begin to sport as before with your lover who is afraid of your angry sulks; if you overdo it, his love will turn to dislike and he might go away from you in the dark, which will be a mistake indeed" (Pari.6:96-101).

Illātār - Illātavar (Men in need)

The maid asked the hero; "Do you care so much for the remarks of strangers about what help you could render to the poor in need?" (Kali.14:12-13).

Illār - Illātavar (Men without some thing)

The hero wondered if the cowherdess so slender that she could not bear the weight of the wreath on her head, had eyes all over her body besides her own two eyes whose glances pierced the hearts of even holy men free from the passion of love (Kali.109:10-12).

Illāl - Illātaval (Woman without something)

During the night the *anril* though happy with its mate, did not call, out of consideration for the woman who was alone without her lover (Kali.131:27,28).

Illān - Illātavan (A man without something)

The sun parched the earth with its blazing rays, like the cruel rule of a tyrant king on the advice of an unjust minister without any goodness (Kali.8:1-3).

Illī - Tuḷai (Hole)

Peruntalai Cātṭanār conveyed to Lord Kumaṇaṇ the poverty of his family, saying, that his wife's eyes grew red with weeping on looking at the face of her hungry child whenever it sucked in vain at her wrinkled and withered nipples whose very holes had been blocked up (Puram.164:3-8).

Illurai Kaṭaval - Viṭṭuteyyam (Household deity)

The maid told the heroine "Let us pray, our slender fingers folded in obeisance to the household deity, offering sacrifice so that the

auspicious wedding day might arrive soon" (Akam.282:16-18).

Illeli - Viṭṭeli (House-rat)

The heroine cursed the cock which disturbed her sweet slumber with her lord from the town, that it might become a prey to the jungle-cat which was hunting for house-rats during the night (Kuru.107).

Illōr - 1. Varīyōr (Poor people/needly people)

Atiyamāṇ Neṭumāṇ Añci was lord of the poor and the needy, to whom he gave wealth when he had it, and with whom he shared his food if he did not have wealth (Puram.95:6-9). Even if persons had compassion to relieve the misery of gloomy minds, without wealth, charity would not be possible (Akam.335:1-3). The hero wanted to earn wealth as he knew that giving to others and enjoying life were not possible to those who were poor (Kuru.63:1, 2). The hero had the valiancy of giving whereby he relieved the misery of the poor and the needy (Kali.47:5,6).

2. Makaḷir (Women)

Women, waking up at dawn from the close embrace of their lovers, walked up to the doors and opened them; their beautiful ornaments that dazzled like streaks of lightning, tinkling as they walked (Matu.662-667).

3. Illātavar (Those who do not have something)

To those who do not have charming and enchanting children, there is nothing worthwhile and useful in their life (Puram.188:6,7). Mātalaṇ Maturaik Kumaṇaṇ said: "Even in great want and misery, we would not desire the wealth of persons without feeling; we would rather prefer the poverty of men of good sense" (Puram.197:15-18).

4. Viṭṭil Uḷḷōr (Persons in the house)

The maid said to the heroine: "May our Lord the hero, come to the venue of the frenzied dance, where we will witness for a while the

ridiculous actions of the people of our house as directed by the hierophant" (Kuru.111).

Illōṭ! - *Illātavaṭ!* (Woman without something)

The heroic woman who had no other son, hearing the sound of the war-drums from the battle-field, eager for fame dressed her only son in white; she combed his tuft, after applying oil to the hair and placing in his hand a spear, sent him to war that day also, though her husband had died the day before in battle (Puram.279:7-11).

Illōṇ - *Illātavaṇ* (A man without something)

If a man without wealth were to yearn for pleasure he would not get it (Kuru.120:1).

Ila - *Ilavam* (Silk-cotton)

The red tongue of a poet was compared to the silk-cotton flower (Akam.142:1).

Ilkakkam - 1. *Viḷakkam* (Sheen)

The dark-coloured Lord Tirumāl with the discus and the chank in his hands shines resplendent like a dark cloud in the rainy season with the sun and the moon on either side of it (Pari.13:7-9).

2. *Kuṛi* (Mark/target)

The body of a hero fell riddled by the arrows of the enemy, looking like a target which fell trembling beside the jungle stream when the wind blew on it (Puram.260:21-24).

Ilaṅkai - *Ōr Ūr* (A town)

Also known as *Māvilaṅkai*. Nalliyakkōṭaṇ was lord of the great town called *Māvilaṅkai* with many canals and fields dug up by the pigs, from where women at play obtained the fleshy-smelling eggs of the tortoise along with tuber of the water-lily (Puram.176:1-7). Nalliyakkōṭaṇ descended of the Ōviyar clan was the most blameless of all the kings who ruled Ilaṅkai town that was given in an auspicious hour the same name as the other city of ancient renown (Ciru.119 - 122).

Ilaṅkai kiḷavōṇ - *Ilaṅkaikkuriyavaṇ* (Villiyātaṇ/Lord

of Ilaṅkai)

Villiyātaṇ was the lord of Ilaṅkai with fertile fields with luxuriant paddy to reap which husbandmen used sickles which they sharpened on the backs of tortoises if the edges became blunt (Puram.379:3-7).

Ilaṅci - 1. *Maṭu* (Pool)

Crocodiles gathering together in the deep pool would at mid-night search the shadows caused by the lamps of the watchmen of the town (Puram. 37:8-10). Reapers of paddy would eat the fat pieces of the fish caught in the pool where the water-thorn plant grew with sapphire like flowers (Akam.236:1-4).

2. *Kuḷam* (Pond)

In the pond where fish abounded such that the fisher-men could scoop them with their nets, the lotus-leaf waved in the wind swaying like the ears of an elephant (Akam.186:2-6). The carp in the deep pond seized the fruit of the rattan cane with twisted vine (Kuru.91:1,2).

3. *Poykal* (Tank)

The heroine's red-streaked eyes resembled the *kuvaḷai* flowers in an old tank full of water, woven together in a wreath, opposite to each other (Nar.160:8-10).

4. *Makiḷamaram* (The ape-flower tree)

The horned buffalo like a soldier rested with its mate like woman under the shadow of the ape-flower tree in the field (Aink.94:1-3).

Ilam - 1. *Varumai* (Poverty/want)

The kinsfolk of the bards were relieved of their misery as they sang the praise of Nāṅcil Vaḷḷuvaṇ though the entire world was in a period of want (Puram.380:14-16). Vaḷuti, the Pāṇṭiya king poured gold, filling the outstretched hands of bards who were the victims of poverty; this was compared to the river Vaikai covering the fields with gold (Pari.10:126-128).

2. *Illam* (House)

The crane moving out to eat the scabbard-fish

in the tank, stepped gently such that the tread of its feet was not heard by its prey, like a thief stealthily entering into a well-guarded house (Akam.276:1-5).

Ilampātu - Varumai (Poverty/want)

The poverty-stricken kinsfolk of Unpotipacū-kuṭaiyār who sang the praise of the Cōḷa monarch Ceruppāḷierinta Iḷāncēṭ cenni, obtained to their delight rare ornaments (Puram.378:11-13).

Ilavam - Oru Vakai maram (The silk-cotton tree)

The ripe fruit of the silk-cotton tree with its long trunk, with the cotton bursting out of the seams of the fruits, was compared to the striped back of the squirrel (Peru.83-85). The flowers of the silk-cotton tree in the forest that had fully bloomed without a single bud left, looked like rows of lamps lit by women during the Kārtikai festival (Akam.11:2-5). The white seed of the silk-cotton tree with its dark trunk against which the tusker rubbed its back, lay strewn on the rock below like hailstones (Akam.309:6-8). When the hot wind blew the bunches of big flowers of the silk-cotton tree with its thorny trunk fell down like lightning sparks (Aink.320:1-3). The flower of the silk-cotton tree resembled the God with the Bull flag (Lord Civan) (Kali.26:5). On Paraṅkunru the kōṅku and the silk-cotton tree differing from it in colour bloomed in rows alternately (Pari.19:79,80).

Ilavu - Ilavamaram (Silk - cotton tree)

The petals of the silk-cotton flower were compared to the red mouth of the sweet-tongued minstrel's wife (Porn.27).

Ilāṭṭi - Maṇaikkiḷatti (Housewife)

The heroine blessed that the house-wife next door who said that the lord of the hill would come to marry her, might get ambrosia as her food (Kuru.201:1).

Ilai - 1. Maraṇceṭi koṭikaḷiṇ Uruppu (Leaf)

Lord Murukan had a wreath woven out of the fragrant green leaves of the Kaṭampa tree in the rainy season (Puram.23:3,4). The big bowl of cooked rice with meat looked like a roll of woven buds interspersed with green leaves (Puram.33:12-14). The unnam tree had golden flowers, small leaves and a slender trunk (Pati.61:5,6). The trumpet-flower tree shed its green leaves in the late dewy season (Peru.4). In the day-market there were also men who sold the leaves of the long-vined betel (Matu.401). The stag would give to its mate the red stalk of the arukam grass with its close-set leaves as food (Akam.34:4,5). In the hot summer with the sun parching the earth with its heat, the broad leaves of the teak would be shaken by the wind leaving its long branches bare (Akam.143:2-5). The leaves of the teak trees falling off their stalks in the fierce wind, rose like a flock of kites in the sky, their shadow hiding the footprints of the wayfarers in the desert tract and also the forked pathways (Akam.299:5-9). In the Mullai tract, the perfect blameless flower of the jasmine with its green leaves had the beauty of the ruddy sky (Kuru.108:2-1). The pavilion covered by sand had a roof thatched with coconut fronds rustling in the wind (Nar.40:2). The northwind blew towards the end of the rainy season and in the cold dewy season so that the wide leaves of the blackgram with its hairy pods were crushed (Nar.89:4-7). Small-leaved gooseberry trees grew abundantly in the desert tract with burning stones, by which the hero traversed (Aink.334:1,2). The leaves of the tree folded themselves like the hearts of persons hiding themselves from solicitors of gifts (Kali.120:6). In the river Vaikai, the freshes came carrying with it the sweet, tender shoots of the mango-tree along with plantain leaves (Pari.10:6-8).

2. Ilaiṇṇu Paṭaikkaruviyṇ uruppu (The blade of a weapon resembling a leaf)

The small-bladed spear of the chieftain pierced the forehead of the elephant ridden by the enemy

king (Puram.308:4,5). Akutai, valiant in warfare had a redolent chest and spear whose blade was broken against enemies (Puram.347:4,5). The sharp blade of the long spear smeared with ghee shone like the moon (Akam-123:8,9). The hero's activities such as cleaning the bright blade of his spear to remove the dust and adorning his shield with peacock-feathers and gems, indicated that he was leaving his beloved shortly (Nar.177:4-5). Kilī had a long spear with a dazzling blade (Aink.78:1). Among the weapons held in the twelve hands of Lord Murukan, the stout-bladed lance was also one (Pari.5:66).

3. *Ilaittolil* (Fret-work with leaves)

In the queen's cot the carpenter had carved flowers and leaves with his chisel on the wood (Netu.118,119). The tear-dripping eyes of the heroine afflicted the hero, like the leaf-shaped weapon borne by Piṭṭan in the war against his enemies (Akam.77:16-19).

4. *Paṭalai mālai* (Garland of leaves)

The garland of leaves and tresses of the women rubbed off the sandal-paste daubed on the chest of the lovers (Pari.6-19).

Ivuli – Kutirai (Horse)

The horse had a galloping gait fast as the wind (Puram.197:1). The foam at the mouth of the horses driven by the charioteer with reins in his hand, and swift like the wind and breathing hard like a blacksmith's forge scattered like a spider's web and stained the sandal-daubed chest of the hero (Akam.224:2-10).

Ilavu – Ilattal (Loss)

Losing one's sweet life is not worse than giving to suppliants and then to ask for the return of the same when one is in trouble (Kuru.349:5-7).

Ilicinān – Pulai makaṇ (Low-born person)

The battle in which the Cōḷa monarch Pōrvaik kōpperunarkkilī was engaged was swifter than the quick needle in the hands of the low-born

worker weaving a cot with leathern thongs at sunset when the rain began, in the festive town where his wife was in the throes of child-birth (Puram.82). Cāttantaiyār addressed the drummer beating the drum with a short stick as a low-born person (Puram.287:2).

Ilipirappāṇ – Ilintapiṇṇai uṭaiyavaṇ (A low-born person)

The low-born drummer beat fearfully upon the side of a drum, using all his might so that his hands grew red (Puram.170:5-7).

Ilipirappiṇan – Ilinta piṇṇai uṭaiyavaṇ (Low-born person)

In the crematory overgrown with spurge, the low-born attendant would offer boiled saltless food as sacrifice to the dead, placing it on the earth as the vessel (Puram. 360:10-13).

Ilipu-1. *Kuṇṇrutal* (Reduction)

The well-guarded groves of the foes were ruined and the vast *marutam* lands that never knew a reduced yield given to fire (Matu. 153-155).

2. *Kaḷaital* (Being without/discarding)

Palyānai celkelu kuṭṭuvaṇ had warriors whose bows were never without strings, nor their hand arrows (Pati. 24:12,13).

3. *Ilintatu* (degraded)

Those prospering because of their merit and becoming degraded in life, owing to their demerits, were within the jurisdiction of the God Murukan (Pari.5:19,20).

Ilivu-Tālvu (Degradation)

The hero went abroad seeking wealth as he thought that inability to give to suppliants, was degrading (Kali.2:15,16).

Ilukku-Valukku nilam (Slippery ground)

Among the many dangers faced by the hero as he came by night, the slippery ground was also one (Kuri. 258).

Ḥutu-Ney viḷutu (Ghee)

As Cēramāṇ Peruñcēraltaṇ sat facing north in his last days, big pots without milk overturned and churning butter for ghee became impossible (Puram.65:2,10,11). The maid said thus, 'May the wise men who said that the lover would come, get well-cooked rice of superior paddy with white ghee in the blameless street as alms from a single house and get also in a vessel warm water suitable for the cold season' (Kuru. 277)

2. Niṇam (Flesh)

The warriors of true speech, who had killed the porcupine, would carve the flesh of the monitor-lizard in the courtyard of the small house with doors made from logs of a single tree (Puram. 325:6 - 8).

3. Tēn (Honey)

In the river Vaikai, women and men bathed in the waters mixed with honey (Pari.Ti. 2:80,81).

4. Meruku (Wax)

Aricil Kiḷār sang thus: "Let us guard and protect the brave hunter who shielded the king, by fixing *iravam* and neem leaves in the eaves, sounding the *yāl* and many other instruments, smearing wax and scattering white mustard, singing a tune in the *ampal* flute, ringing the hand - bell singing his praise in the *Kāñci* theme and burning fragrant incense in the house" (Puram.281).

Ḥai-1. Ani (Ornament/jewel)

Karikilār said to Pāṇṭiyan Palyākacālai Mutukuṭumip Peruvaḷuti "May your anger abate on seeing the faces of the women wearing bright ornaments" (Puram. 6:23,24). Innocent maidens with bright ornaments culled flowers to adorn their sand-doll and sported in Porunai river (Puram. 11:2,5). Kaṇṭirakkōṇ had the reputation of a munificent patron so that in his country after the menfolk had gone abroad their women would give to suppliants cow-elephants adorned with jewels (Puram. 151:3-6). The warrior who on an earlier day had loosened the jewels

of short-bangled women, pretty as a doll in the house, beautiful like a painting, was now seated before a sacrificial fire and drying his matted locks (Puram.251). The spectacle of the minstrels and their kinsfolk wearing the ornaments gifted by Cōḷan Uruvap pakṛer iḷaṇceṭcennī in a disorderly and irregular manner resembled the way in which the monkey-tribe wore the jewels thrown down by Sita when the demon king Rāvaṇa abducted her (Puram.378:11-21).

The jungle-tract became the encampment of warriors with the women wearing radiant ornaments (Pati.13:21). The crown of the Cēra monarch had gems strung together like a spider's web over the golden circlet and adorned with bright jewels like a rope of pearls radiating brilliance (Pati. 39:13-17). Lord Murukaṇ was the child of the Ancient One, the Goddess, wearing ornaments (Muru.259). The feet of the danseuse lacked lustre without any bright jewel, owing to her poverty (Ciru. 18). The queen left alone in the place without her husband, was trembling like a peafowl struck by an arrow, her jewels loosening from her limbs (Mult.84). Women adorned themselves with jewels before they met their lovers in amorous union (Matu. 551). The foster-mother inquired the wise men about the sickness of the heroine beyond cure by any medicine, which made the jewels come loose from her limbs (Kuri.3,4). Women with well-fitting jewels chased with their ear-rings the hens that ate the paddy drying in the courtyard (Pat. 20-22). The danseuses on seeing Nannan, adorned themselves with lovely bright jewels (Malai. 567-570). The heroine had sweet rosy lips resembling the petal of the Coral tree's flower, sweet pretty speech and choice jewels (Akam. 3:15,16). The moment she heard about the hero planning to leave her, the eyes of the heroine with luxuriant locks of hair and beautiful golden complexion and choice jewels, welled with tears (Akam.161:10-14). The maid said that even if the hero were to part from the heroine not gracing her with his love such that her *kuvalai*-like collyrium-fed eyes shed tears, and the

lovely lines on her bejewelled forelap grew pale, he would not stay for long where he had gone; but would return soon (Akam. 183:1:5). As the tall chariot, decked with ornaments to which were harnessed stable-scorning horses trained in war, was driven fast like a streak of lightning, the green crops on the way were cut down (Akam. 254:12-14). The latest light-of-love of the hero said that his concubines wearing well-fitting ornaments who came in his chariot ridiculed her beauty (Akam. 336:10-12). In the rainy season the cassia with long bunches of flowers looked beautiful as if golden jewels were hanging from its twigs (Akam. 364:4,5). The maid said in the hearing of the hero waiting by the wall outside: "As it was bruited about that a chariot had come and gone in the night, the mother had become very anxious and ever watchful; whereas youthful and innocent women wearing dazzling ornaments are happy with their mothers who are not so cruel" (Kuru. 246:4-8). As the hero was ever close to the undulating leaf-garment around the waist of the heroine adorned with well-wrought jewels, her good mother confined her to the house under strict guard (Kuru. 294:5-8). The heroine with her bejewelled bevy of companions would bathe in the month of *Tai* in the cool pond (Nar. 80:6-8). The heroine who languished on separation from her lord was sobbing always, her bright jewels coming loose as she grew weaker and weaker and the tears from her eyes drenching her bosom (Nar. 208:1-4). The maid said that at midnight even if her lord was by her side after making love to her such that her bejewelled bosom was marked by it, the timid heroine trembled in fear (Nar. 229:6-8). Even if the hero had brought his hetaerae wearing majestic ornaments to his own house and married them, it would be difficult for those petty-minded women to be true (Nar. 330:6-8). The heroine had plump arms and a bejewelled forelap like a cobra's hood, seen through her fine garment, as she walked wearing a girdle studded with gems in eight strands (Nar. 366:1-3). As the woman with

bright ornaments sprang into the water to sport therein the great water-front became cool, emitting the fragrance of the honey-sweet *kuvalai* flowers (Aink. 73). The peacock seated on the *venkai* that had blossomed like flames, looked like a bejewelled maiden (Aink. 294:1). When the heroine eloping with the hero stayed at night in a village on their way the women of the place with bejewelled daughters grew sad on seeing her (Aink. 382:2-5). The hero, his passion unabated would set right the bright jewels of the heroine disarranged during their love-making (Kali. 4:14,15). The hetaera came, with her waist slender like a liana, bending under the weight of her arms, her breasts, her tresses, her ear-rings and other ornaments (Kali. 90:7-10). "He who vanquished the black bull fearless of its wrath will get the good fortune of slumbering on the fragrant tresses of the maiden with radiant ornaments" (Kali. 104:20-21). When the innocent heroine with choice jewels was afflicted, the hero came to relieve her misery (Kali. 148:21-24). The water front of Vaikai river had freshes which brought ropes of pearl, ornaments for the head, and radiant jewels made of gold (Pari. 16:5,6). Among those who came to the city of the opulent Lord and worshipped his sacred feet, were women with dark tresses, eye-lashes like bows and foreheads adorned with radiant jewels (Pari. Ti. 1:36,37).

2. *Ilai aninta pen* (Women wearing ornaments)
The hero said to his heart "Even if I were to get a rich sea-town of never-failing glory, I shall not come with you, leaving alone my bright-jewelled beloved with lovely dark tresses" (Pat. 218-220). When the sun's orb sank behind the great mountain in the west, the maid repeatedly told her mistress: "Oh lady! with bright jewels; Do not grieve reclining on your pillow like the flower which folds itself when the day is over" (Akam. 363:3-5). The maid hailed her mistress as a lady with noble ornaments (Kuru. 348:6). The hero's heart grew sad at the hostile glances of the cool red-streaked eyes of the

heroine with choice jewels (Nar.75:8-10). The hero hailed his beloved as a woman with rolling ornaments and as a woman with 'perfect ornaments' (Kali.59-14,24). A certain woman wearing impressive ornaments when she plunged into the deep pool and rose up, asked her husband to give her a bamboo for support (Pari.21:40-42).

2. Nāl (Thread/string)

The minstrel suffering from poverty wore tattered rags wet with his sweat and stitched with different kinds of threads (Poru.79-81). The cake of noodles was in the dark pan looking like the roll of thread after the cake-sellers had seasoned it with the required ingredients (Peru.377-379).

4. Tukil (Fine cloth)

The soft smooth arms of the heroine were like pillows covered by fine cloth (Kali.56:19).

5. Porpaṭai (Golden armour)

The hero came riding his tall chariot, 'its deck, covered by a golden armour (Kuru.345:1,2).

Ilaicūl vaṭṭam - Nūlpōlac cūlntirukkum appam (A kind of cake like a ball of thread)

In the dark pan lay in milk, the cake of noodles looking like a roll of thread, cooked with treacle and other ingredients by the cake-sellers. This was compared to the flowers of the *kurukkatti* in the young grove, lying in the small pits of water in the bright sand (Peru.377:879).

Ilaṭukaḷ - Ilaipoḷi (Fine powder)

Some of the persons who bathed in the river Vaikai rubbed themselves with the fine soapnut powder to remove the oil smeared on their bodies (Pari.10:91).

Ilaṅkaṇṭirakkō - Oru talaivaṇ (A Chieftain)

He was the younger brother of the Kaṇṭirakkō; when Peruntalaic Cattāṇar passed by the place where he and the younger Vicciko were together, the poet who embraced him, did not touch Viccikkō; when he was asked the reason for this omission, he referred to the munificence of

the family of the younger Kaṇṭirakkō and the miserliness of the other (Puram.151).

Ilaṅkīrantaiyar - Pulavar (A poet)

Dr. U.Ve Ca. opines that this poet was perhaps called Ilaṅkīrantaiyār, to distinguish him from Kīrantaiyār the author of Paripatal No.2. *Kuruntokai* 148 was written by Ilaṅkīrantaiyār in which he has finely compared the mouths of the golden bells adorning the pretty feet of the children of a rich house to frogs' mouths.

Ilaṅkīraṇār - Pulavar (A poet)

Sixteen poems of his are available to us; they are 3, 225, 239, 289, 299, 361, 371, 395, and 399 of *Akanāṇṇūru*; 116 of *Kuruntokai*; 3,62,113, 269 308 and 346 of *Narriṇai*. He has finely portrayed the *Palai* genre and the life of the hunters. Hence it may be considered that he belonged to the hunter's tribe; the delight given by the heroine is compared to the delight in successfully completing an endeavour (Nar.3). The melting of the mind is compared to the unbaked earthen pot dissolving in the heavy rains (Nar.308). Practices like women worshipping the crescent moon (Akam. 239) and counting the dates by marking on the wall (Akam.289) are mentioned by this poet. The warlike valour of Utiyaṅcēral is referred to in *Narriṇai* 139.

Ilaṅkumaṇaṇ - Kumaṇaṇiṇ tampi (Younger brother of Lord Kumaṇaṇ)

He seized the country of his brother who was a great and munificent patron. Not stopping with that, he thought of killing Kumaṇaṇ. The poet Peruntalai Cāttāṇār went to the forest and brought the sword of Kumaṇaṇ and showed it to Ilaṅkumaṇaṇ which made him give up his enmity towards his brother. (Puram:165,)

Ilaṅkōcar - Iḷaya kōcar (The young kocars)

The many young kōcars with victorious swords followed the words of advice of the great Maraṇ their chief, to establish the well-reputed name by following righteous paths (Matu.771-774).

ᱚᱵᱚᱠᱚᱵᱚᱠᱚᱵᱚᱠᱚ – Cēravēntan (A Cēra mouarch)

He was born to Maiyūr kiḷan vēṇmāl Antuvaṇ cellai by Kuṭṭuvaṇ irumporai. He fought and killed the two great monarchs the Cōḷa and Pāṇṭiya and also Vicci, destroying five fortresses situated in the mountain; he defeated at Vañci city as he had sworn to do, Kōpperuñcōḷaṇ who fostered the poet Pottiyar. He gave away the booty thereof to others. He worshipped the deities according to the sacred traditions. He had as his minister, Maiyūr kiḷan whom he valued more than his own royal preceptor, for his righteousness; he propitiated the Goddess by performing battle-sacrifices, bringing down to the earth powerful spirits of the upper air. His blameless sceptre protected his people. The ten poems composed in his honour by Peruṅkunrūr kiḷar form the 9th decade of *Patirruppattu* (Pati. Pa. 9). Those who follow the matrilinear system of the Cēras, would take Maiyūr Kiḷaṇ as his father and Vēṇmāl Antuvaṇ Cellai as his mother and Kuṭṭuvaṇ Irumporai as his maternal uncle.

ᱚᱵᱚᱠᱚᱵᱚᱠᱚᱵᱚᱠᱚ – Pulavar (A poet)

When he entered Uraiyūr city from Cōḷaṇ Nal-aṅkiḷḷi's place, he was mistaken to be a spy and sought to be killed by Kariyāṇrut tuñciya Neṭ-uṅkiḷḷi. At the time the poet Kōvūr kiḷar pointing out that he was a suppliant of gifts who did not know how to harm others, saved him from being murdered by the king (Puram.47).

ᱚᱵᱚᱠᱚᱵᱚᱠᱚᱵᱚᱠᱚ – Pulavar (A poet)

This poet has sung eulogising the *Neytal tinaḷ*. *Narriṇai* 94, and 99 were written by the poet ᱚᱵᱚᱠᱚᱵᱚᱠᱚᱵᱚᱠᱚ; *Toṇṭaimāṇ* ᱚᱵᱚᱠᱚᱵᱚᱠᱚᱵᱚᱠᱚ has *Narriṇai* 106 and *Puranāṇṭṭu* 185 in his name; According to P.N. he has composed three poems of *Narriṇai*

ᱚᱵᱚᱠᱚᱵᱚᱠᱚᱵᱚᱠᱚ – Pulavar (A poet)

P.N. would consider the poet as the same as Maturai Paṇṭavāṇikaṇ ᱚᱵᱚᱠᱚᱵᱚᱠᱚᱵᱚᱠᱚ. He belonged to the merchant community. *Narriṇai* 4, *Akanā-nūru* 58, 298, 328 are the four poems composed by him. In Akam 328, he has fancifully described

that the she-elephant that had given birth to its young one in the rain-covered slope, would sleep in the hillside overgrown with plantain trees while its mate the tusker caressed its body. His poem numbered 41 of *Narriṇai* is in *Pālai tinaḷ*. The three poems in *Akanāṇṭṭu* are in *Kuriñci*.

ᱚᱵᱚᱠᱚᱵᱚᱠᱚᱵᱚᱠᱚ – Pulavar (A poet)

As there are many with the name of Nākaṇ, to distinguish him from them he was called ᱚᱵᱚᱠᱚᱵᱚᱠᱚᱵᱚᱠᱚ. Two poems of his are available in *Narriṇai* (205 and 231). They refer to the *Palai tinaḷ* and *Neytal tinaḷ* respectively. A beautiful simile is found in his description of the *Puṇṇai* buds blooming like the eggs of the sparrows just breaking.

ᱚᱵᱚᱠᱚᱵᱚᱠᱚᱵᱚᱠᱚ – *ᱚᱵᱚᱠᱚᱵᱚᱠᱚᱵᱚᱠᱚ* (Midsummer)

Midsummer would arrive with the pollen of River-Portia flowers falling down upon the sand dunes making them fragrant and the black quails pecking at the tender shoots of the mango, alternately uttering their cries; the fine pollen shook down by the bees in this season from the *kōṅkam* flowers falling upon the *ilavam* flowers would make them look like golden-coloured lime poured in coral cups. The hero parted from his beloved fixing this period as the time of his return, the time of midsummer liked even by those who ridiculed lovers' union (Akam.25:1-3).

ᱚᱵᱚᱠᱚᱵᱚᱠᱚᱵᱚᱠᱚ – 1. *Mutirat Tenkiṇ kāy* (The tender coconut)

In the fertile country, farmers chasing the birds from the paddy-fields would roast the fish from the pond and not content with eating it and drinking toddy too they shook down the tender coconuts from the trees (Puram.29:13-16).

2. *Melliya Iyalpu* (Soft nature)

The soft natured sea with its rising billows did not cease to sound (Nar. 335:3,1).

ᱚᱵᱚᱠᱚᱵᱚᱠᱚᱵᱚᱠᱚ – ᱚᱵᱚᱠᱚᱵᱚᱠᱚᱵᱚᱠᱚ (A king)

ᱚᱵᱚᱠᱚᱵᱚᱠᱚᱵᱚᱠᱚ defeated at Mūtūr as he had

sworn to do, Iḷampaḷaiyaṇ Māraṇ, a king who fostered a poet called Vittai (Pati. Pa. 9:7-9).

Iḷampālācīriyaṇ – Ūr Acīriyar (A teacher)

He was also called Maturai Iḷampālācīriyaṇ cēntan Kūttanār. P.N. in his History of poets of *Narriṇai* (p.62), would consider Iḷampāl to be a town. We have three of his poems, 102, 348 in *Ākam*, and 273 in *Narriṇai*. He has depicted finely a scene of *Kuṟiṇci* terrain; as the huntress running her fingers through her hair, sang the *Kuṟiṇci* tune a tusker stopped eating the millet-corn and slept where it stood, unmoving (Ākam. 102).

Iḷampullūrkkāviti – Pulavar (A poet)

Also called Iḷampullūr Kāvitiyār; As the title *Kāviti* was given to noble men for their good conduct and behaviour, it is apparent that this poet also was one such nobleman. His only poem numbered 89 in *Narriṇai* set in *Mullai* tiṇai is cast in the form of the maid speaking to the heroine on hearing that the hero had returned successfully completing his endeavour to seek wealth. A fine comparison is found in this poem wherein the cold unkind northern wind blowing in early dewy season such that the broad leaves of the black-gram with its fine hairy pods are crushed, is likened to the caparisoned elephant sighing heavily in the evening, sad and tired (Nar.89;5-9).

Iḷampūtaṇār – Pulavar (A poet)

His given name was Iḷampūtaṇār. The only poem of his is *Kuruntokai* 334. He has brought out the nature of the small seagulls of *Neytal* land; the covey of the red-mouthed small seagulls disliking the cold when their sides are wetted by the spray from the waves of the sea, would fly to the grove with many flowers. The idea that the heroine would die if she is separated from the hero, is finely conveyed in the query of the heroine to her maid "If the lord of the coast were to go away what else do we lose, Oh friend, but our sweet life?"

Iḷamperuṇcenni – Oru cōla manṇaṇ (A Cōla king)

Iḷamperuṇcenni a scion of the Cōla line, to establish the reputation of his family and in duty bound to help his people, brought the war to a swift close by destroying the enemy fort at Pāḷi and by knocking the heads of the Vaṭukars and slaying the elephants; thus his greatness has been brought out by poet Iṭaiyan Cēntakorṇanār in *Akanāṇūru* 375.

Iḷamperuvḷutiyār – Aracap pulavar (Royal poet)

Born in the Pāṇṭiya dynasty, he might have got the name Iḷamperuvaḷutiyār, as he acquired great wisdom even in his youth. His poem in *Paripāṭal* numbered 15, in praise of Lord Tirumāl alone is enough proof for his great wisdom. In that poem he refers beautifully to the greatness of the Cōlai hill wherein the two Gods Lord Tirumāl and Lord Baladēva have their shrines; the nobility of his heart which finds unity in diversity is seen in his description of Lord Tirumāl with his complexion dark like the sea and Lord Baladēva with his bright complexion like the grove, who were one in essence like word and meaning. His great devotion to Lord Tirumāl is seen when he asks "Is it easy to attain to heaven unless Lord Tirumāl wearing the sacred-basil garlands chooses to grace us?" He instructs and guides the people of the world to think of the standing posture of the Lord Tirumāl with his brother Lord Baladēva at Iruṅkuṇṇam, to bow before the hill with its deity that cuts at the delusion of all those who see it, and to turn in its direction and worship it with folded hands. He prays to Lord Tirumāl and Lord Baladēva so that he might be blessed to reside for ever at the foot of the hill. Dr. U.Ve.Ca. in his 'History of the poets of Puram' would take this poet to be the same as the Iḷamperuvaḷuti with the prefix 'Kaṭaluḷ maynta, the author of the poem 182 in *Puraṇāṇūru*, as the prefix would have been given to him only after his death. Even in V.P.'s. edition of Caṅkam poetry, both these

poems are shown as written by one of the same Iḷamperuvalutiyār. The similarity of the subject-matter of the two poems also emphasizes the fact that both of them were written by one and the same person.

Iḷampōṭiyār – Pulavar (A poet)

The only poem of his *Narriṇai* 72 is cast in the form of a statement by the maid in '*Neytal tīnai*', the lines conveying the idea "That great men did not conduct themselves as they should, is a matter of shame when closely examined" and the thought, "Faultless friendship, as if our two lives are one" are remarkable.

Iḷamāṇakkaṇ – Iḷaiyamāṇākkaṇ (Young student)

The heroine said to her maid referring to the minstrel – companion of the hero who had come to her; "Little mother, this is a young student, whose body is stunted in its growth because he is living upon alms-food in the village-common here, given by the people of the town; but see how great he is! if he were to be in his own town, how much greater he would be?" (Kuru.33).

Iḷamai – Iḷamparuvam (Tender youth)

Peruṅkōppenṭu in her prosperous house, the queen of Pūtappāṇṭiyaṇ, who would tremble even if her husband were to leave her for a little while suppressing her feeling of tender youth, her dark tresses dripping water falling on her back, whirled towards the crematory, her troubled eyes full of tears (Puram.247:5-10). Brahmins twice-born had spent forty-eight years of their goodly youth in a righteous life as ordained by the scriptures (Muru.177-180). The hero would not be vexed if he did not succeed in his object of sleeping in the smooth arms of his beloved at the tryst by night; he had not passed his youth nor lost his virtues, innate to his position (Kuri.242-245). The heroine good enough to become a house-wife was playing with her companions, throwing a ball under the bower of purslane-creeper, still looking tender and youthful (Akam.215:3,4). The heroine said to

her maid: "The time fixed for his return by a hero who went abroad desiring wealth not caring for his passing youth, has come already; but my lord has not come yet. I wonder where he is now; the rainy season laughs at me with the buds of jasmine as its teeth" (Kuru.126). Happiness and youth in this world, pass swiftly like the shadow of a speeding arrow (Nar.46:1,2). Wealth spent in joyous union with the heroine would become sweeter (Aink.415:3,4). The tender shoots on the trees withered like the youth of a poor man (Kali.10:1). Just as the water in the pond where the flower grows daily goes down in its level, youth also daily passes (Kali.17:15,16). The hero said that his beloved was not able to understand his sufferings owing to her tender youth; she had left him half-dead, inflicting on him the painful passion of unrequited love (Kali.58:6-9).

Iḷaviccikkō – Oru Talaivaṇ (A chieftain)

Dr. U.Ve.Ca. in his 'History of the Heroes in *Puranāṇūru*' would consider him to be the younger brother of Viccikkō. When Kaṇṭīrakkō the younger, and Viccikkō the younger, were staying together, Peruntalaic Cāttaṇār embraced fondly the former without touching the latter; when Viccikkō the younger asked the reason for this distinction, he said that Kaṇṭīrakkō the younger was dear to him because he came of a cultured family with a tradition for munificence, whose women gave gifts to the suppliants when their husbands had gone abroad to far countries; whereas Viccikkō the younger whom he did not embrace, came of a family which closed its doors to minstrels and bards. Dr. U.Ve.Ca. mentions that a variant on Viccikkō is Vaccirakkō the younger (Puram.151.f.n.to commentary).

Iḷaveyinaṇār – Pulavar (Poet)

P.N. says in his 'History of Poets of *Narriṇai*' that this poet belongs to the hunter-tribe from the word 'Eyiṇaṇ' in his name. His only poem cast in '*Neytal tīnai*' is numbered 263 of *Narriṇai*. The

statement of the heroine made with the hero waiting outside the wall is an interesting one: "Though we hide from the hero out of our modesty the scandal spread by the town's people, the loss of the beauty of the crescent forehead after the secret union, the bangles slipping from the hands and our tears, would betray them to him" (Nar.263).

Iḷaveḷimān - Oru Talaivaṇ (A chieftain)

The younger brother of Veḷimān; he refused to give to others; he was unkind to scholars; after the death of Veḷimān when the poet Peruñcittiraṇār asked his younger brother to give him gifts, he gave him a little and that too, grudgingly; the angry poet refused the gift with a well-known remark: "Great is the world; and many are the patrons" (Puram.207:7).

Iḷavēṭṭaṇār - Pulavar (A Poet)

P.N. in his 'History of the poets of *Narriṇai*' notes that he is perhaps different from Maturai Aruvai Vāṇikaṇ Iḷavēṭṭaṇār. P.N. in his edition of *Narriṇai* mentions the name Iḷavēṭṭaṇār as the author of *Narriṇai* 33 and 157: the author of 221 *Narriṇai* is mentioned as Iḷavēṭṭaṇār in the text of the poem and Iṭaikkaṭaṇār in the "History of the Poets;" P.N. has also mentioned the name of the author of poem 344 *Narriṇai* as Maturai Aruvai Vāṇikaṇ Iḷavēṭṭaṇār. The two poems 33 and 137 are cast in *Palai Tiṇai*. See also Maturai Aruvai Vāṇikaṇ Iḷavēṭṭaṇār.

Iḷavēṇil - Cittirai Vaikāci Mātāṇkaḷai Koṇṭa Paruvam (Mid-summer)

Mid-summer came; the *venkaṭampu* with its bunches of flowers like the God Balarāmā with his peerless ear-rings, the *cerunti* with its buds like the Sun God, the River-Portia tree haunted by the bees, like the God of love with his fish-flag, the tiger-claw tree with its flowers like Cāmaṇ, the younger brother of Kāmaṇ, the *ilavam* with its flowers like Lord Civaṇ with His Bull-flag, flourished on the banks with the colours of the blameless five mentioned above; and midsummer came causing

distress to separated lovers and pleasure to lovers in union (Kali.26:1-8). Midsummer came benefiting many; it came such that on the sand, the flowers of the *vēṇkai* lay in order along with other flowers like the ornaments of gold on the tresses of women; the mango tree, had shining smooth tender shoots with the pale complexion of a woman after child-birth; the boughs of trees had buds which had not yet bloomed looking like wise men with their humility; buds on the boughs had not bloomed, meek like noble men; in the bushes the bees hummed like the music of the *yāl* in the hands of the experts; the branches of trees looked like a dance of good women; on the trees bunches of flowers blossomed for the benefit of others like the bounty of those who knew the evanescence of life. In the groves, lianas and creepers grew intertwined like lovers in union; and midsummer came (Kali.32:3-13). The nature of the river Vaikai was such that it over-flowed with water in the rainy season and in midsummer had reduced flow enabling the herons to hunt for their prey (Pari.6:76-78).

Iḷi - 1. Paṇ (A melody)

The sound of the kite calling for its mate from the *yā* tree on the desert-track resembled the sweet melodious tune called *Mērcempālai* (Akam. 33:3-7).

2. Narampu (String)

The player-minstrel took with him the instrument called *Vanṇkiyam* echoing the sound of its string along with other musical instruments (Malai.7).

Iḷivarai - Iḷivu (Disgrace)

The *Neytal* hero culling the flowers from the backwaters playing with the sand-doll and enjoying his beloved in the grove, later stood subservient to her, thus bringing disgrace to his nobility (Akam.330:1-3). As the young men indulging in clandestine union with their women, graceful as peafowls, chose to leave off the secret love preferring married love, the river Vaikai leaving its home in the mountain went alone towards the house of its sea-lord (Parl.11:41-44).

Iḷivaravu - Iḷivu (Wretchedness/disgrace)

People going to bathe in the river Vaikai looking at the indigence of the suppliants, would give them gifts desired by them out of love for righteousness, even before they revealed their wretched state (Pari.10:87,88).

Iḷivu - Iḷivu (Disgrace)

The hero went abroad seeking wealth as he knew that the life of a man without wealth was more wretched and disgraceful than beggary; those who spent the wealth earned by their fathers were not considered as men of substance (Kuru.283:1-4). The hero said that the disgrace of poverty was certainly terrible if his heart was bent upon seeking wealth leaving his beloved at home (Nar.262:8-10).

Iḷai - Kāval (Guard)

The warriors who destroyed the herd of elephants of the enemy, forgetting their profession of shooting arrows guarded their fields and increased the produce of the land (Pati.28:1-5).

Iḷaiṇar - 1. Iḷaiyavar (Youth)

Youths with little growth of hair on their heads carried many burdens making a mark on their shoulders (Puram.139:1,2). When the elephant standing guard in the war-camp did not eat the sheaf of paddy and the sugarcane and jasmine leaves but stood wiping its forehead with its trunk, the unschooled youth in charge pricked it with his goad and directed it to eat the food speaking to it in Sanskrit (Mūl.28-36).

2. Vīrar (Soldiers)

Hunting dogs proud like many-speared soldiers who had defeated the enemy bent on ruining the land, surrounded the maidens (Kuri.128-132).

Iḷaiḷpaṭṭal - Kāval ceytal (Guarding)

The sharp-beaked female kite sat atop the tooth-brush tree guarding its eggs after laying them (Akam.3:2-4). The male pigeon brought grains of paddy as food for its mate that sat

guarding the eggs it had laid in the nest in the spurge-plant (Nar.384:1-5).

Iḷaiyar - 1. Vīrar (Soldier)

Before the soldiers who had lost their way in the jungle-track arrived Naḷli roasted in the fire made by himself with the fire-drill, fat pieces of flesh and gave them to Vaṇparaṇar (Puram.150:4-13). Though many unschooled soldiers had left the place after recapturing many herds of cattle, a single soldier who stayed back stemming like a dam the advance of the enemy, was hit by an arrow and died there to become a memorial-stone (Puram.263:5-8). When Peruṇṇēral Irum-porai gave the young soldiers bulls, and herds of cattle seized by him, the young men dropped from their hands their bows smelling of flesh (Pati.71:13-15). The hero returned in the rainy season, his young soldiers happily celebrating his victory in the battle-field (Akam.74:1,3,12). The *Kurava* hunter wearing clusters of *vēṅkai* flowers, with his bow on his shoulders, after drinking the sweet mead of the ripe drupe of the jack fruit along with young men of whistling arrows, went to hunt followed by his hounds; he killed a porcupine in a bush which was stained red with its blood (Akam.182:1-8). In the battle against the warriors who seized the herds of cattle, fell dead some *Karantai* warriors un-retreating; to establish their fame, young men wearing heroes' anklets would pour holy water on the carved figures on the memorial-stones near the hill and smearing fragrant turmeric, adorned them with the wreaths of red *karantai* flowers tied together with the fibre of the *atti* sliced off by an arrow (Akam.269:3-13). The maid told the hero 'If you come to our settlement our people will receive you warmly and bid you stay; if you do so, you will get a good feast and your young men and horses will be happy and you will make us happy too' (Akam.300:13-22). Aḷici was lord of the young men with toddy as their drink and hunting as their profession; they wore swords of uniform size (Kuru.258:5-7). When the king completed his

work and returned, the young men who accompanied him stayed back at various places in the long pathway, pretty like the town called Neṭun-teru (Nar. 161:1,5,6).

2. Ilamaiyutaiyavar (Youthful persons)

When youthful minstrels of sweet, delightfully soft speech, sang in praise of the battle-field, Kaḷaṅkāykanṇi Nārmuṭiccēral gave them many elephants (Pati.40:24 - 26.31). Unschooled young persons gently caressed the tired feet of the minstrels' wives with bright forehead and wearing jasmine to mark their chastity (Ciru. 30 - 33). Young persons and old, gathered close in the sandy pavilion, made by cutting the branches of the *punnai* tree, in front of the cottages thatched with sacred grass; they would then go with their children for fishing to the pond where the carp and the shrimp rolled about (Peru.264 - 271). When the *Kuravas* in the millet-field quaffing the toddy offered by the women forgot to watch the millet, the elephants began to destroy the same; young and old with their kinsfolk went in search of bows and arrows to drive the elephants away (Akam.348:7-13). At night young and old along with their kinsfolk mended with soft fibre, the net torn by the shark (Nar.207:6-9).

3. Makaḷir (Women)

The calf of the wild-cow afraid of the foresters left its herd and took shelter with the women of the small settlement near the jungle; protected by them it stayed on liking its domesticity (Kuru. 322:1-6). The maid said that she saw the hero when he was inquiring of the young maidens with bangled hands and bright-toothed smile who were playing in the grove the way to the small ford (Aink.198).

4. Aṭavar (Men)

Men and women wearing beautiful ornaments, removing their jewels, put on ornaments intended for sporting in the river (Pari. 6:27-29).

5. Evalar (Servants)

Picirāntaiyār mentioning the reasons for his head

not going grey in spite of age, said that one reason was that his servants carried out exactly what he intended (Puram.191:1-4).

Ilaiyavar-1. Vīrar (Soldier)

Like strong young men who climbed trees to shoot at deer, children of the fishermen climbed into catamarans and went into sea to catch fish (Nar.111:2:7).

2. Makaḷir (Women)

The petals of the flowers of the wreath worn by the hero lost their beauty when the pollen fell between the breasts of the women with loosened bangles (Kali.73:8,9).

3. Cīruvar (Boys)

Boys would gather at the sand-dune and play among themselves (Kali.83:3).

Ilaiyal-Ilamparavattināl (Tender girl)

The maid said to the hero (by way of stopping the hero's journey) 'The heroine is not strong enough to bear the separation; soft-natured and of tender age, with her great love for the hero, she does not have the wit to inform him that she could bear the separation' (Akam.319:13-16). The hero told his companion that she who troubled him was of tender age, had bright teeth like tender sprouts and braceleted hands (Kuru. 119:3,4). The innocent loving daughter of the hunter dwelling in the hillside, of tender age, would not accept the words of love of the hero (Nar.201:1-3). The loving daughter of the *Kurava* of the hills though young and tender is beautiful like a Goddess" said the maid to the hero (Aink.256:1,4).

Ilayan Ilamparnvatinaṇr (young man.)

The two great monarchs (Cera and Cola) together with the five great Vēḷir went to war with Pāṇṭiyaṇ Neṭuñceḷiyaṇ saying: "We are superior in our armed strength; he who opposes us is only a youth of tender years" (Puram. 78:5-7). Kīrantaiyār sang in praise of Lord Tirumāl thus: "To those who consider you as younger by birth to Lord Baladēva of the conch-like

white complexion, you are accordingly younger”
(Pati 2:20,21).

Ḥaiṽār – Ḥaiñār (Young person)

The hero said: “As I suffer from the passion of love, my comforters are only the young men and others not related to my beloved” (Kali.138:24,25).

Ḥaiṽōr – 1. Putalvar (Sons)

Pullārūr Eyirriyāṇār advised Kōpperuñcōḷaṇ in the following manner; “Those who oppose you in arms are not your enemies as such; after all when you are translated to the heavens after a life of fame on this earth, your kingdom would go only to your sons; if your unthinking young sons are defeated by you in battle, to whom will you give your great wealth? on the other hand, if you were to lose to them, only disgrace will remain, to the delight of your enemies; therefore give up this war with your sons” (Puram.213:14-19).

2. Vīrar (Warriors)

Kuṭavāyir kīrattāṇār lamented in song, thus, addressing the jasmine; “Cāttaṇ of the strong spear, son of Ollaiyūr kiḷāṇ is dead; Oh jasmine, why do you vainly bloom? warriors will not wear you; bangled maidens will not pluck you any more; the minstrels will not wear you; the minstrel’s wife will not adorn herself with you” (Puram.242)

3. Ḥaiñār (Young boys)

The maid said that her mistress was happy in the company of the hero though she had not had union with him, even as young boys, who did not ride the small chariot made by the carpenter, took pleasure in drawing it with their hands (Kuru.61).

4. Makalir (Young women)

In the sea-shore young women played in the sand (Poru.178,187). The waves of the sea, their crest white like grey-haired elders, washed off the sand-house of young women at play (Akam. 90:1,2). The maid said that they could sport in

the freshes of the stream running down the hill, if they could inform the good mother thus: “It was not righteous on your part to confine to the house young women without allowing them to play with their companions” (Nar.68:1-6).

Ḥaiyōl – Ḥampen (Young women)

Her leaf-garment on the waist undulating, the young woman ran about culling bunches of crab’s-eye. red like ruby (Puram.340:1,2) As golden spots blossomed on the beautiful bosom of the young woman with bangles rolling on her hands, her collyrium-fed eyes red like the blade of the spears carried by her brothers, kings desiring to marry her roamed about beside the tall gates of their mansion (Puram.350). The hero said to his heart that he did not have the strength of mind to give up the sweet slumber in the arms of the young heroine with her sweet speech and fine teeth like the stalk of peacock feathers and having all the majestic grace expected of a chaste woman (Akam.193:11-14). The good mother, of the heroine who had eloped with the hero grieved thus: “My young daughter is blameless; but her passion is surprising; whenever I see her play-mates and her play-ground fenced by the *nocci* tree my eyes would be filled with tears; more than myself the parrot brought up by her would grieve at her going” (Nar.143:1-6).

Ḥaiyōṇ – Vīraṇ (Young hero)

When the young hero died fighting in the battle field his wife raising over her head her bare hands without any bangles, lamented; “If I were to tell the rest of the family about your fate, what will happen to your mother?” (Puram. 254:3-11). Realising that her love would not succeed if her mother were to come to know about it, the heroine following the young hero with his hero’s anklet and bright long spear, crossed many a mountainous tract. (Akam.203:8-11). Those who saw the young hero eloping with his tender beloved in the dark night said that his heart was more cruel than the thunder during the

stormy and rainy season which shattered the big hill (Nar.2:7-10).

Irkilatti - Maṇaivi (House-wife)

After the wedding of the heroine was over, the kinsfolk boisterously came up to her and blessed her along with her husband that she might develop into a good house-wife (Akam.87:17-20)

Irrī - Itti maram (A kind of tree)

The female of the bat not getting any fruit even after flying over a long distance stayed on the *irri* tree with a short trunk and colourless branches, thinking of better days. The aerial root of the *irri* tree touching the rock below while moving in the wind, looked like the trunk of an elephant moving about (Akam.57:1-8). The white roots spreading on the rocks of the *irri* tree with its aerial root, looked like a cataract descending the hill (Kuru.106:1,2). The long aerial root of the *irri* tree with its leaf like the blade of a spear, waving in the west wind at dawn would caress the back of the cow-elephant (Nar.162:9-11). The female monkey climbing the *irri* tree ate the tender sprouts of the mountain-jasmine twining round the branches and jumped and played with its mate on the hill (Aink.279:1-3).

Iraku - Cīraku (Wing/feather)

The beetle embracing its mate in the ruddy pericarp in the midst of the red-petalled divine lotus in the *Marutam* land fluttered its wing and sang in the tune called 'Cīkāmaram' (Ciru.73-78). The water-drops shaken off by the crane as it shook its wet wings while it was in search of its prey in the backwaters, made the people of the coastal town cold (Nar.127:1,2). Cruel-eyed warriors fixed to the red arrows the feathers that were dropped by the old falcon as it beat its wing when it could not eat the corpses of the slain men in the desert tract as they were too stinking to be approached by it (Nar.329:2-6).

Iraṅku kuṭik kuṇṇanāṭaṇ - Pulavar (A Poet)

His poem is found in Akanānūru numbered 215. His given name is not known; Iraṅkukuṭi might be the place of his birth. In his poem, the nature of highway robbers who bit their own fingers if their arrows missed their mark and of the male kite which plucked the eye of the corpses to be given to its mate, have been described.

Iraṭi - Tiṇai (Millet)

The millet-field with its sheaves of corn sown by the forester after reclaiming the field by cutting down the trees, was guarded by hill-women (Kuru.314:1-3).

Iraṇu - Iraḷmīṇ (Shrimp/prawn)

The young one of the stork after it had scoured the soft muddy bank for prey would eat the eggs of the *āral* fish along with the young shrimp given to it by its mother (Param.342:7-10). On the sand-dunes fisherfolk with their kinsmen ate the roasted flesh of the shrimp from the sea (Pat.60-63). Where the floods of the river Kāviri debouched into the sea, the sea water would flow with the shrimp and ebb with flower-garlands (Akam.123:10-13). The *avṇil* with fiery-red head sitting in the nest atop the *tatavu* tree along with its mate with a curved beak like a shrimp, would cry at midnight, while separated lovers suffered listlessly (Kuru.160:1-4). The rough stem of the screw-pine tree resembled the back of the shrimp (Nar.19:1,2). The shore where lay heaps of shrimp rough like the outside of the tender turmeric under the shade of the *punnai* tree was pleasant; the village nearby was also pleasant (Nar.101:1-6).

Irā - Iraḷ mīṇ (Shrimp/prawn)

Young and old assembling in front of the cottages, with their kinsfolk would go to the pond and fish for carp and fresh shrimp resembling arrow and bow (Peru.265-271). The white headed curved shrimp would leap onto the bind-weed creeper flourishing in the moist ground, causing the ears of corn to unfold (Akam.376:13-16). The

gull that caught the red shrimp in the clear back-water would call for its mate and offer the same to it (Nar.31:1-4). The lord of the sea-coast would trap the red shrimp in the clear back-waters (Aink.196:3,4).

Iṛāḷ - 1. Tēṇṇai (Honey-comb)

Cake vendors sold in Maturai city soft cakes resembling honey-combs with fine lines (Matu. 624-627). The honey oozing out of the honey-comb in the branch of the *vēṅkai* tree with bees buzzing at its flowers, dropping into the stony pit, the *Kurava* children ate it; the young one of the monkey would lick what was left of it (Nar.168:1-5). The jackfruit falling on it, the big honey-comb on the hill was smashed (Aink.214:1-3). When the forester climbing on the platform erected in the *ācini* tree shot a sling-stone, it smashed in its transit the *vēṅkai* flowers, dislodged the *acini* fruit from the tree, pierced through the honey-comb, smashed the tender shoots of the mango, tore the plantain leaf and finally rested inside the jack-fruit (Kali.41:8-16). The bee-hive filled with honey on the hillside, looked like the moon entering into a cloud (Kali.42:22,23).

2. Mīṇ (Shrimp fish)

As the little girls played pounding the sand on the shore, the kingfisher that had preyed on shrimp, slept on the branch of the *marutam* tree (Akam.286:5-7).

Iṛāḷ - 1. Tēṇṇai (Honey-comb)

From the peak of Paḷamutir Cōlai the cataract rolled down smashing the cool, fragrant and round honey-comb formed in the tall hill disputing with the skies (Muru. 299,300,316,317). *Kuravas* quaffed the sweet mixture haunted by the bees, made of the ripe juice of the summer mangoes, the delicious drupe of the jack and the honey-comb given to them by their women after it was offered in sacrifice to the mountain-deity (Akam.348:2-9). When the jack-fruit in the slope of the hill, fell in a cleft of the rocks, the big honey-

comb formed on the hillside was smashed by it (Aink.214:1-3).

2. Mīṇ (Shrimp fish)

The young daughter of the fisherman staying on the shore with his catamaran and fine net fixed to red poles to catch the shrimp, would bring him as food, rice with *ayilai* fish cooked in tamarind sauce and fat pieces of broiled fish (Akam.60:1-6).

Iṛuti - 1. Muḷivu (End)

The tree withered to its roots, like the end of one who had lost his reputation by doing evil to others against all moral code in the world (Kali.10:3,4).

2. Kēṭu (Ruin)

Like noble-hearted persons who go to the rescue of those who had helped them earlier, now fallen on evil days, when the river which fed the world with waters of its many channels dried up, the trees which had benefited by it earlier showered their flowers and adorned it (Kali.34:1-6).

Iṛumpu - 1. Kurūṅkāṭu (Thicket/small wood)

Peruñcēral Iṛumporai destroyed Takaṭūr with its thickets where regiments of war-like bowmen guarding their territory had been stationed (Pati. 78:8,9). In the fearful hill-slope where the song-birds warbled sweetly, the monkey jumped from tree to tree in the thicket where the peacocks danced shaking the flowers down to the ground (Peru.494-496). *Kuravas* guarding the millet-field climbed the platform erected on the trees clapping their hands to drive away the elephants with sling-stones as they thronged the dense thicket in the wide hill (Malai.203-206). In Uṛaiyūr of the Cōlas, on the day after the festival of the star *Uttiram* (Deneb) in the month of *Paṇ-kuni* in the small wood with luxuriant foliage and flowers, the hearths in the arena were desolate with no fire burning; so too the forehead of the heroine lost its beauty (Akam.137:5-12). In the thickets in the hillside overgrown

with trees which no monkey had climbed, beside the glory-lily grove, the hero sported with the heroine in the clear waters of the pool for many a day and enjoyed himself like a tusker mating with its cow-elephant (Akam.368:8-12). The love-lorn heroine said at the advent of the season: "The word has not yet reached me that the hero's chariot with its clear-toned bells made in the forge, is coming through the dense thicket of trees tinkling as he approached us" (Kuru.155:4-7). The tiger that overthrew the tusker in the thicket, caressed by the clouds, would roar frightening all other creatures (Nar.154:4-6).

2. *Cirumalai* (Hillock)

The tawny-coloured cow after eating the fruit of the jacktree hanging at its roof, would drink the cool water in the small hillock overgrown with bamboo (Nar.213:2-5).

Irumpūtu - *Viyappu* (Wonder)

Kāppiyārruk Kāppiyanār said that the great forbearance shown by Kaḷaṅkāykanṇi Nārmuṭicēral towards his enemies even when they showed their anger out of their impotence, is something wonderful (Pati.32:15-17). The player-minstrels were directed thus by the guides: "After viewing the beautiful mountain scenery of Naṇṇaṇ and listening to the fine sounds of the hills, eat your simple food; after, to the accompaniment of the danseuses with sweet and wonderful voice singing the *Kurīñci* tune, you too can offer prayers with folded hands to their deities before you proceed further" (Malai.351-360). The arms of the heroine were redolent as if with the fine fragrance of many flowers, more wonderful than the divine glory-lily that had bloomed in Naḷli's grove haunted by the bees (Akam.152:14-18). Kaṭuvaṇ Iḷaveyiṇaṇār said thus: "Oh Lord Tirumāl! Noble men who had dispelled the darkness of the five senses and rid themselves of the impurities of the mind and standing steadfast in righteousness, have praised your glory and adored you; I know these are quite natural to you and would not be wonderful to

you; knowing these you perhaps laugh at the things which I utter in my foolish error; However I shall not give up singing your praise" (Pari.4:1-5).

Irai - 1. *Aracaṇ* (King)

The minstrel was instructed and directed to approach his king confidently as he was in the habit of asking solicitors to return again the next day for gifts (Puram.138:6,7). In battle, a certain warrior would go to the rescue of his king in trouble by rushing to his side; raising his banner, he would stand four-square against the enemy stemming the tide of their advance (Puram.314:5-7). The heroine's beauty was spoiled, like the ruin faced by a king behind his ramparts with no one in sight to relieve his distress; the king who came to his rescue having deserted him, while the enemy king invested his fort with his elephant-corps (Nar.43:7-12). Eventide afflicting the heroine disappeared for good into the night; this was compared to the danger from a fierce enemy threatening a weak king, being removed with the advent of a powerful king as his ally (Kali.120:20-25).

2. *Irappu* (Eaves of the roof)

Kuravas living in small houses with low eaves, would after drinking the seasoned toddy kept in bamboo-pipes, dance in a circle under the *veṅkai* tree in the front. (Puram.129:1-3). The hero said to his heart: "We have had a sweet day with the heroine today. In the old temple with good eaves in the small town the people had fled, fearing the murderous robbers who had killed the merchant band; in the old fane the rafter had fallen from the roof overgrown with sponge-gourd when the elephant rubbed against it; the alcove deserted by the ring dove had become lustreless as the deity had left; the dog that had littered its pups lies on the unwashed pyol as sacrifices had ceased in the temple; ant-hills cover the whole place. Shall we stay there tomorrow?" (Akam.167:5-20). The fisherfolk lived in houses with low eaves (Akam.210:1). The hero came at night to the

heroine's cottage with its low eaves situated in the rocky garden with spreading peppervine (Akam.272:10,11). The coastal town of the fishermen had low-eaved cottages thatched with thorny shrubs in the garden fenced by *kaṇṭal* trees (Nar. 207:1-3).

3. *Muṇkai* (Forearm/hand)

Bamboo-like arms with colourful curved hands (Puram. 32:3). The hero carried in his powerful swelling arms the colourful bow in keeping with his noble triple-lined chest (Kuri.123,124). The grief that made the bangle come loose from the forearms (Kuru.289:2). The lovely bangles came off the hands like lovely petals of the glory-lily (Kali.7:15,16). Owing to separation, the heroine's well-stacked bracelets on her long forearms and slender soft arms became loose (Kali.132:15).

4. *Kaṭavuḷ* (Deity)

Said the heroine to her maid thus: "The hierophant ignorant of the real reason for my malady caused by the beauty of the sandal-daubed body of the hero, declares that it is God (Lord Murukāṇ) who caused the sickness; if he says that he knows the cure for this, why don't we ask him, if his God would go to hunt following the spoor of the wild animal with the arrow reeking of the flesh of the elephant it had pierced?" (Akam.388:18-20). "Let us pray to the deities twain, (Lord Balarāmā and Lord Tirumāl) so that we may be blessed for ever to dwell at the feet of Iruṅkuṇṇam" (Pari.15:64-66).

5. *Taṇkutaḷ* (Staying/residing)

In the torn garment stitched together, nits and lice resided (Poru.79). The Kōcars staying under the ancient banyan tree in the Village - common spoke only truth (Kuru.15:1-3). The heron that had eaten the shrimps, stayed on the leaf of the screwpine which bent under their weight (Nar. 131:4-6). The hero leaving his hetaera in tears, stayed in the house of his wives (Aink.40:2,3). The bee and the beetle sated with honey from

every branch, stayed in the trees (Kali.30:2-4).

6. *Tiṛaip Poruḷ* (Tribute)

Āy Anṭiraṇ had a prosperous land which gave as tribute to guests the meat of porcupine, sandalwood, and tusks of elephants heaped on tiger-skin (Puram.374:11 - 15).

7. *Cantu* (Joint)

Bamboo-like arms with swelling joints (Puram. 364:9). The hero catching hold of the fore-arms of the heroine with slender joints swore in the name of fearful celestial damsels (Kuru. 53:6,7). Owing to the neglect by the hero who made her well-stacked bracelets come loose the heroine suffered from the fire of passion in every joint (Kali.145:57,58).

8. *Iṛaittaṇmai* (Sovereignty)

Iḷaṇcēral Irumporai was a sovereign lord with elephants and war-drums sounding like thunder (Pati.90:56,57). Poets prayed that the river Vaikai should not cease in its good work of spreading gold in every field, thus proving its sovereign power like the Paṇṭiya king who showered gold, filling the outstretched hands of poor poets (Pari.10:126-128).

9. *Ciritu* (A little quantity)

As the herd of deer fed upon the leaves, the fruit of the jujube tree with its bent branches lay scattered upon the gravelly small path (Nar. 1:3).

10. *Mūlai* (Corner)

From the cornice of the seven-storeyed lofty mansion, rain poured heavily like a cascade (Mūl. 86-87).

11. *Kōtu* (Line)

Swelling bracelets on the forearm with fine lines (Akam. 33:23).

12. *Tamaiyaṇ* (Elder brother)

As Saturn has Yama as his elder brother he is also called 'Irayamaṇ' (Pari.11:8,9).

13. *Uyarcci* (Height) The rampart of the fort with a flag fluttering high (Puram.17:27).

Iraicci - *Nēyam* (Agreeableness)

Even-tide became agreeable and pleasing to lovers in union (Kali.148:8,9).

Iraiyamaṇ-Iyamaṇai Tamayaṇāka Uṭaiya Caṇi (Saturn the elder brother of Yama the God of Death) Saturn, 'Iraiyamaṇ', has as his house Capricorn, next to Sagittarius (Pari.11:8,9).

Iraiyāṇār - *Oru Pulavar* (A Poet)

His poem beginning with 'Koṇkutēr Vāḷkkai...' is numbered 2 in *Kuruntokai*. It is said that Lord Somasundarar of Maturai composed this poem under the name 'Iraiyāṇār' and enabled one Tarumi to get a prize from the Pantiya king. It may also be deemed that a poet by name Iraiyāṇār wrote this poem. In it, the hero by way of inquiring a beetle, averred that the tresses of the heroine, possessed a natural fragrance.

Iraivaṇ-1. Aracaṇ (King)

Customs officials, guarding well their good king's property, watched it well, against any possible theft by others (Pat.120-125).

2. *Talaivaṇ* (Chieftain)

As Valvilōri was their chieftain, minstrels and their wives sang the twenty seven varieties of tunes in order, before him (Puram.152:19,20).

Incol - *Iṇiya molī* (Sweet speech/soft words)

Āvūr Mūlaṅkiḷār advised Cōḷaṇ kuḷamurrattut tuṇciya kiḷḷivaḷavaṇ that he should be easily accessible always with sweet words on his lips (Puram.40:9). The hero returning from his successful enterprise said to his charioteer to drive his chariot fast, so that his beloved of sweet speech might become happy as she was speaking to her parrot with a red ring around its neck; "Won't you say that our lord who parted from us would return today?" (Akam.34:14-18). The hero said to his beloved in the hearing of the maid "Oh lady! Shall I come to the millet - field when the sun

is down? Shall I come to the hill-side where made love? Speak your sweet words to the del of my heart?" (Nar.204:1-6).

Inpam - *Iṇimai* (Sweetness/pleasure/delight/happiness)

In order of priority, wealth and happiness come after righteousness (Puram.31:1,2). Brahmins Cērā country chanted their sacred texts so the seasonal rains should not fail and living beings should be happy and free from (Patl.90:1-4). The maid urged the hero to arrange for the marriage with her mistress heroine, saying thus: "Oh lord of the hills! Why even the animals in your mountains attain pleasure easily and unexpectedly, why should it be difficult for you to attain your happiness? (Akam.21:8 - 10). The hero said to his heroine while Returning from the missed tryst; "Like a beggar desiring pleasure, you yearned for the heroine difficult to attain" (Kuru.120:1,2). Fame, happiness and bounteousness, would not be accessible to those who stayed at home lazily when seen wealth (Nar.214:1,2). The maid consoled the heroine; "As the season has commenced, the parting the hero would be pleasing to him with the hind and the hind playing about with their young therefore grieve not" (Aink.434). The hero said to his beloved that the forest would not be delightful but only troublesome to those who tra it because of the extreme heat (Kali.11:10). Iruntaiyūr where Lord Tirumāl resided, all and all pleasures abounded (Pari.Ti.1:28,29).

Inpu-Inpam (Pleasure/happiness)

Peruṇcittiraṇār said to Kumaṇaṇ "I will not accept even a tusker as a present if it were given with a sullen face; if given freely and with a smiling face I shall accept even a crab's-eye seed" (Puram.159:22-25). The hunter's wife seeing the hero stag mating with its timid hind stayed silently and quietly inside her house, for fear that her husband's moment might part the deer (Puram.320:4-9). The hero requested the hero to stay back in the house so that his young men and his horse might get

comfort of resting (Akam. 300.20-22). Youngsters though they did not ride the small chariot made by the carpenter would delight in dragging it with their hands (Kuru.61:1-3). Those who saw the grief of separation of the heroine said thus: "Oh Eventide! you who helped lovers in their union earlier, should not thus distress women already suffering, owing to the separation from their men" (Kali.148:8-11).

Inmai - 1. *Illāmai* (Want/being without something)

Mōcikīraṇār advised the Cēra monarch Takaṭū-reṇinta peruñcēral Irumporai that he did only worthy deeds, as he knew well that none could attain to a heavenly life without attaining lasting fame on this earth (Puram.50:14-17). It would show want of sense if one were to pound the seed-paddy to be cooked for food, instead of using it for cultivation (Puram.227:2). For want of sleep, the heroine's ornaments of pure gold came loose (Pati.68:15). Wise men and true, praised Ōymānāṭṭu nalliyakkōṭaṇ that he had the qualities of gratitude, good deeds, and sweet speech and amiableness; he was free from low company (Ciru.207-209). Highway robbers suffered for want of wayfarers to be plundered in the hot jungle where the seeds of the bamboo got fried as they fell on the ground (Akam.1:13-14). The maid said to the foster-mother by way of revealing the truth of the heroine's love-affair with the hero; "A certain hero came and played with us, the whole day; in the evening he asked if he could come home with us as a guest; among the many he stared only at me, when we moved away excusing ourselves that the fat fish we cooked would not be suitable to his status; beyond this nothing else had happened; I can swear in the name of the deity" (Akam.110:3-22). The maid agreed to the heroine eloping with the hero saying: "Though it might be a desert where-in even the elephant had grown powerless to break the dry branches of trees for want of energy, it would give us delight to accompany

you". (Kuru.338:5-7). The heroine said: "The rainy season fixed by the hero for his return has arrived, but not my lord. As I have not courted death unable to bear the pangs of separation, may I not be said to be without true love for him?" (Nar.381:1,2). The antlered stag would protect the hind from the sun, giving its shadow to its innocent mate suffering for want of other shade (Kali.11:16,17).

2. *Varumai* (Poverty).

Irumpiṭartalaiyār praised Karuṅkai olvāṭ perum-peyar vaḷuti that suppliants would come in search of him, crossing many difficult paths as they knew his ability to understand their minds by just looking at their faces and to relieve their poverty accordingly (Puram.3:23-26). Those desiring pleasure, who did not earn wealth by manly endeavour, would be unable to relieve the poverty of their friends, and the misery of their relatives. (Akam.279:1-5). The hero miserable at heart said: "If my heart had decided to leave my beloved's delightful company in search of wealth, surely the disgrace of poverty is formidable" (Nar.262:8-10).

Inmoḷi - *Iniyamoḷi* (Sweet speech)

The minstrel's wife, along with other abilities, had sweet speech (Poru.27). "Though the wild tract be easy for us, I am unable to bear the absence from my beloved of sweet speech as I miss the opportunity to slumber in her arms" said the hero to his heart (Akam.193:11-14).

Innār - *Ittakaiyavār* (Such a person)

The heroine said: "Busy as we are with many domestic duties, it does not behove us to speak harsh words condemning our lord as such and such a person (i.e. with extra-marital relationships) just because he is away from us" (Kuru.181:1,2,6,7).

2. *Urpātam* (Evil omen)

Lord Tirumāl manifested in the Pillar to the sound of thunderous drum with evil omens

indicating disaster for Piruṅkalataṇ's father, Iraṇiyaṇ (Pari.4:19,20).

Inṇal - Tuṇpam (Trouble/misery)

The player-minstrel returning with gifts said to another minstrel, to go along the path after the sun's heat had gone down in the troublesome tract where the sun scorched the travellers (Malai. 374,375). When Lord Tirumāl manifested from the pillar to punish Piruṅkalātaṇ's father Iraṇiyaṇ, many evil omens appeared indicating trouble (Pari.4:19,20).

Inṇā - Tuṇpam (Trouble/Misery/Pain)

Palyākacālai Mutukuṭumip Peruvaḷuti gave to solicitors, lands to their satisfaction, taken from enemy kings much to their grief (Puram.12:4,5). The foster-mother prayed to Korraṇvai that the king may quickly complete his campaign of war and return soon to relieve the misery of the woman beautiful as a painting (Netu.166-168). Women loving scandalous gossip used unpleasing painful words about others (Akam.95:11,12). The heroine went along the troublesome forest at which the world was frightened (Akam.275:14,15). In the harsh summer, the he-elephant would pierce with its tusk, the bark of the yā tree and tearing it off the tree, feed its mate with it (Akam.335:4-7). The hero said to his heart insisting upon his going abroad to earn wealth; "Even the troublesome forest where the bandits are forced to chew the bark of trees to slake their thirst would become pleasing if we were to think of the heroine" (Kuru.274:4-8). The maid said to the hero about to leave before the marriage, "My mistress will however be bound to you under your protection whether you graciously favour her or trouble her with your neglect" (Kuru. 397:6-8). His paramour said to the hero parting from her: "My lord, if I were to live without you, of what avail it would be to my life; it would only be misery and nothing else" (Nar. 400:5,6). The arid desert tract without any shade was very painful for the suffering innocent deer and its young ones (Aink.326). Eventide which

harmed lovers without any relief went and hid itself in the darkness when the hero returned (Kali.120:20-25).

Inṇa inṇurai - Inṇamaiyum Inimaiyum uṭaiya urai (Speech both harsh and sweet)

The good mother crazed at the elopement of her daughter said: "It was my fault that I was ignorant of what had happened for all these days though I was warned by the well meaning harsh words of the gossiping women about my daughter" (Nar.143:7-9).

Inṇāṅku - Varuttam (Misery)

To the hero about to leave, by way of dissuading him from his journey the maid spoke thus: "I now only understand that all your fanciful words of praise, more honeyed than before, were only false, they have steeped me in misery" (Kali.14:7-9).

Inṇāmai - Tuṇpam (Pain)

The intimacy of the hero after union with his beloved in their small house would be a source of pain for her for many days if he were to be away for a day (Kuru.326:3-5).

Inṇār - 1. Inṇiarallātār (Unpleasing persons)

As the foes of Ēṇāti Tirukkiḷḷi fled before him with their backs to him their bodies without any wound were pleasing to the eye but their reputation was unpleasing to the ear (Puram.167:5-7)

2. Pakaiṇar (Enemy/foe)

The warriors sheltering under the shade of Celvakaṭunkō Vāliyaṭaṇ's feet would not get the delight of living happily for long unless they secured the towns of the king's enemies by conquest (Pati.68:8-14,20).

Inṇān - 1. Koṭiyavaṇ (Cruel person)

A certain warrior said that his chieftain was a cruel person as he himself went to war instead of ordering him to proceed against the enemy within the fort; thus wrote the poet Āliyar (Puram.298:3,4).

2. Tuṇpam Viḷaippavaṇ (Cruel person)

Kapilar wrote that in the hill of Pāri who was a source of trouble to monarchs with great war-elephants and regiments of spear-men, the toddy overflowing the bowls of suppliants would roll the stones on the ground (Puram.115:2-5).

Ṇgam - *Kūṭṭam* (Kind/ flock/ school/ herd/troop/ swarm)

Warriors with swords were compared to a school of sharks (Puram.13:7). Monarchs had sounding drums and herds of elephants of fine pedigree (Puram.137:1). The goblin-maiden would hold aloft the severed hand of a soldier in the battle-field and collecting the entrails of fearless troop of soldiers coiling round her feet, dance and sing in a wailing voice (Puram.370:23-27). In the hillside haunted by lions, the herds of other animals would live trembling in fear (Pati.12:5,6). The flock of herons resting on the branch of the *punnai* tree after feeding on the shrimp in the shark-infested sea later went to the shelter of the palmyrah frond, scared of the sound of the waves (Pon.204:207). The cloud roared frightening the herd of tuskers in the hill-slope overgrown with bamboo and scatter itself in big drops of rain (Matu.242-244). In the hill of Naṇṇan can be heard the noise of the fight between the fierce wild-ox and the humped bull separated from its herd as they butted against each other in fury (Malai.330-333). Herds of tuskers mistaking the half-dug wells covered by leaves abandoned by well-diggers, to be pits dug by the hunters desirous of their tusks, would fill them up with earth (Akam.21:22-26): A swarm of beetles left the flowers of the pool and settled upon the flowers on the branches of the trees, even like ungrateful people who deserted their patrons when their wealth got reduced as being useless to them (Akam.71:1-4). The swarm of bees that had fed on the cool pollen attracted by the nectarine smell of the *neytal* flowers blooming in the backwaters, grew tired and unable to fly owing to excess of joy (Akam.170:4-7). The jasmine buds blooming on the creeper would exuda

a fragrance like a bride's tresses, preventing the swarms of bees from leaving (Akam.244:4-6). Fisher-folk hunting for different kinds of fish in the small coastal settlements reeking with fishy smell would wear blue-lily blooming in the back-waters along with tiger-claw flowers (Akam.270:1,3). Flocks of sparrows flying in order from the hill fort of Pāri went in search of ripe ears of millet-corn and returned with them in the evening (Akam.303:10-14). In the early dewy season, herds of deer would snatch and eat the plenteous unripe pods of blackgram resembling the leg of the quail (Kuru.68:1-3). The heroine's eyes forgot sleep as she seemed to hear the sound of the tall chariot of the hero adorned with all kinds of gems speeding through the village-common at midnight (Kuru.301:4-8). Troops of monkeys having eaten the jackfruit would leap like a war-horse on to the tall bamboo growing in the slope of the hill (Kuru.385:1-4). From every tank, flocks of herons feeding on shrimp uttered their cries (Nar.27:7-8). The sweet sound of swarms of bees resembled the music of the *yāl* (Nar.176:8). The buffalo to rid itself of its fatigue after ploughing, jumped into the tank in the morning scaring away flocks of storks with silly gait (Nar.330:1-4). Swarms of beetles buzzed and hummed mistaking the collyrium-fed eyes of the heroine to be flowers (Aink.126). Midsummer is the season with swarms of bees with many lines on their back feeding on the fresh flowers (Kali.26:9). The hero had stout chariots with fluttering flags and elephants adorned with all kinds of gems (Kali.99:7). Flowers have lovely petals haunted by swarms of many-lined bees (Pari.16:41).

2. *Vakai* (Type)

The peacock ran in fear of the bleating sounds of the mountain-goats of different types (Akani. 378:5-7).

Ṇṇam - *Ṇṇam* (Kind/flock/tribe)

Uraiṇṇar Mutukannaṇ cāṭṭaṇār advised Cōṭṭaṇ nalaṅkiṭṭi "Do not belong to the tribe of those

who have no faith in the efficacy of good deeds and the harm resulting from evil deeds" (Puram.29:11,12). Youngsters of the fisher-folk of the same tribe, proud and strong in their work (Pat.61,62). In front of Periyar's Urantai town surrounded by groves, gossip arose in the morning like the sound made by a flock of storks (Akam.100:12-15).

Inicanta Nākaṇār - Pulavar (Poet)

The only poem by this poet is numbered 66 in *Narrinai*. This is cast in the form of a statement by the good mother of the heroine in *Palai tinai*, under the *turai* called *Maṇai Maruṭci*; the mother at home grieved to think of her daughter's flower-like eyes becoming ruddy and lustreless owing to the heat of the desert-tract though she knew fully well that her daughter had gone with her lover in righteous union. The poet has finely explained the nature of the desert-tract by referring to the pigeon shivering in its feathers, in a daze after eating the inedible fruit of the *ukāy* tree.

Inimai - Inpam (Pleasure)

The heroine said to the hero returning from his paramours; "Do not ridicule our aging by calling me, the mother of your son with spotless chastity, after having sported with your paramour in Kāviri yesterday; as our youth is past, of what joy can be your false words of praise to us?" (Akam.6).

Iniyar - Makalir (Maiden)

Youths wearing beautiful ornaments and sweet maidens went to the river Vaikai to bathe (Pari. 6:27-29).

Iniyavar - Inimaiyuṭaiyavar (Dear ones)

Youth will become sweet and worthwhile if one gets opportunities for union with beloved ones (Aink.415:3.4).

Iniyavai - Iniyaporuḷkaḷ (Delightful things)

Kaḷaṅkāykkanni Nārmuṭiccēral had the valiancy to give to solicitors, gifts with a generous heart without keeping back anything for himself so that they could enjoy the various delightful objects as they desired (Pati.38:13,16).

Iniyōr - Inimaiyuṭayōr (Persons with a pleasant nature)

Tender maidens not yet nubile, and young women like full-blown blossoms, together with pleasant natured persons thronged on the banks of the Vaikai. (Pan.10:19-21)

Iniyōḷ - Inimaiyuṭaiyavāḷ (A woman with a pleasant nature)

The hero referred to the heroine as a woman with nectarine sweet words and of a sweet nature (Kuru.206:1,2).

Iniyōṇ - Inimaiyuṭaiyōṇ (A man with a sweet nature)

Pāri was a foe to kings with mighty elephants; to his friends he was a sweet-natured man (Puram.115:5,6).

Inai - Varuttam (Grief)

The heroine grieved at the separation though her maids told her to give up her helpless anguish on seeing the suffering of the doll made of pollen dust in the morning sun (Kuru.48:1-5).

Inaimai - Ittaṇmai (inherent quality/thisness)

Kaṭuvan Ilaveyinaṇār addressing Lord Tirumāl sang thus: "As the Sama Veda declared you to be of such and such a nature, we know about your inherent glory" (Pari.3:62).

Ī - Tēṇi (Bee)

Brahmins avoided bathing in the Vaikai as its waters mixed with the dregs of the toddy haunted by bees, poured into it by the people sporting on its banks (Pari.Ti.58,59).

Īyāmai - Koṭāmai (Non-giving)

As rich persons did not give gifts to poor suppliants, they could not establish their names in the world like the munificent patrons of old (Puram.165:3-5).

Īkai - 1 Koṭai. (Bounteousness/giving/charity/munificence)

The great Lord Evvi had a bounteous nature that cared not for possession of things (Puram. 24:18). When Nāñcil Vaḷḷuvaṇ gave a hill-like tusker laden with goods to Auvaiyār when she had asked him only for a handful of rice to be cooked with green leaves, she praised his prodigality in giving (Puram.140-4-9). Pāri had an inexhaustible bounteousness and a chest bedaubed with sandal-paste that had dried up (Pati. 61:7,8). Nannan of the victorious spear, had a reputation for bounteousness; he delighted in offering tuskers as gifts to suppliants (Akam. 152:10-12). The heroine's village had a grove by the sea and gardens; it was rich in food and known for its munificence (Nar.91:8,9). The maid describing the nature of the hero to her mistress, the heroine, said; "He has a valiancy which dispels the misery of the poor through his charity" (Kali.47:5,6). Men and women bathed daily in the Vaikai river, so that they might enjoy the benefit of their charitable actions (Pari. 16:50,51).

2. Poṇ (Gold)

Kaḷaṅkāykkkaṇṇi Nārmuṭiccēral had a hero's anklet made of gold (Pati.38:7,8). The fully-blown flowers of the vēṅkai lying scattered on the dark sand, looked bright like a wreath made of gold fixed to women's five-plaited tresses (Kali. 32:3,4).

3. Kurumpāl (Quail)

The heroine referring to the paramours of the hero as quails, ironically said that he had witnessed the fight between the quails, captured by his minstrel with his music (Kali. 95:10-12).

Īkaiyariya Iḷai - Pīrarkku iyaṁuṭiyāta aṇi (Tali)

The mansion of Āy that had become lustreless with his women wearing only 'the tali' thread, (the ornament that could not be gifted away to others) as he had given away everything else to the minstrels, was greater than the rich palace of a king of little reputation as he had not given to charity (Puram.127:5-10).

Īkaikkkaṇṇi - Poṇṇālāya Talaimālai (An ornament for the head made of gold)

A father who refused to give the hand of his daughter to a suitor-king, praised her tender grace, her waist adorned with a girdle and her head with an ornament made of gold (Puram. 353:2-4).

Īkaimāri - Poṇṇmaḷai (Shower of gold)

Nannan gave the ornaments he got as booty from the foes he had defeated, like a shower of gold to the poets (Malai.71,72).

Īṅkai - Oruvakai Muṭceṭi (A kind of thorny shrub)

The half-opened buds of the īṅkai were compared to the seeds of the iravam tree; its white flowers to hailstones (Akam. 125:3,4). The īṅkai flowers bloomed like red coral with holes (Akam.

243:1,2). The *inkai* plant growing into a bush, had flowers whose fluffy tops were soft like cotton; its tender shoots resembling the liver cleft into two, swayed in the wind (Akam.294:6-8). In the small wood through which the hero went, the *inkai* with its curved thorn and white buds, grew intertwined with the vine of the cane (Akam.357:1,2). The female sparrow in its nest, along with its fledglings resembling the *inkai* flowers, prevented the male bird returning home after its sojourn in an alien territory from entering the nest (Nar.181:1-5). The white *pakṇrai* creeper with its half-moon-shaped flowers trained itself over the *inkai* bush and made it beautiful (Aink.456:1-3).

Īcan - Civaṇ (Lord Civan)

Lord Murukan is hailed as the son of Lord Civaṇ (Muru.Ve.7).

Īttam - Tokuti (gathering)

When the river Vaikai was in floods, the water-sports admired by the citizens of Maturai were celebrated everywhere. The vast gathering of the spectators resembled its swelling banks (Pari.12:31-33).

Ītti - Paṭaikkaruvi (A weapon/lance)

Lord Murukan became the commander-in-chief of the Dēva hosts, holding in each of his twelve hands the weapon embodying the virtues of the Dēvas (viz). ram, peacock, cock, bow, club, sword, lance, axe, battle-axe, fire, garland and gem (Pari.5:64-69).

Īttu - Iccamaram (Date-palm)

The cottage of the hunter was thatched closely with the spear-sharp leaves of the date-palm so that the squirrel and the rat might not make it their haunt; it appeared on the outside like the back of a porcupine (Peru.85-88).

Ītalīṇpam - Ītalāl varum iṇpam (The pleasure of giving)

The maid consoled the heroine thus: "Our lord

desirous of making the pleasure of giving his own, has gone away seeking wealth for that purpose; he will soon return; therefore do not grieve at your faded beauty and pale complexion with golden spots, and your lustreless eyes' (Akam.69:1-7).

Īntu - Iccamaram (Date-palm)

Hunters offered to their guests the cooked rice from the paddy grown in the high-land, resembling the seed of the date-palm growing in the saline tract (Peru.130-133). Frightened by the attack of the brown dog on the pig, the sow while running away dashed against the date-palm, whose red unripe fruit were shaken down and scattered on the hard ground below (Akam.21:18-21). The ripe plump bunches of the date-palm were likened to the bunch of the talipalm tree (Nar.174:1,2). The red-coloured fruit of the prickly date-palm covered by the web of the spider were compared to coral covered by fine gossamer (Aink.Ti.2:1-3).

Īmattāli - Mutumakkaḷ Tāli (Irantōrai iṭṭup putaik-kum pānai) (Large urn for burying the dead) The heroine who had lost her husband in the battle-field, implored the potter to make the urn for burying the dead, big enough to hold them both as she had decided to be interred with her husband (Puram,256:4-7).

Īmam - Piṇaṇcuṭarkuriya viṛakaṭukku (Funeral pyre of wood for burning a corpse)

Auvaiyār lamenting the death of Atiyamāṇ Neṭumāṇ Añci said that his fame would not die whether the fire of the funeral pyre stacked with dark-coloured wood, burnt his body or not (Puram.231).

Īmaviḷakku - Piṇaṇcuṭutī (The fire burning the corpse)

The 'danse macabre' of the goblin-women embracing the corpses by the light of the fire of the funeral pyres in the crematory haunted by the

red-mouthed barn-owls and the jackals, was fearful to behold (Puram.359:2-7).

Īyal - Oruvakai karaiyān (Winged ants)

The winged ants coming out of the red ant-hill built laboriously by the tiny termites, would flit about excitedly in their brief life of a single day (Puram.51:9-11) The he-bear with its long arm would dig up and eat the grub of the anthill with its winged ants (Akam.8:1-3). The winged ants coming out of the pitted anthill like the white puffed rice of par-boiled paddy, flew about crazily like blind men walking with sticks in their hands (Aink.Ti.4).

Īyalmūtāy-Tampalappūcci (The cochineal insect)

The sight of the red cochineal insects moving in order amongst the *Kīyā* flowers lying scattered in the path in the red soil, was compared to coral and sapphire strung together in a chaplet (Akam.14:1-4).

Īr-1. Kuḷircci (Coolness/moistness)

The mountain exceeding cool (Puram.158:10). Cool eyes filled with tears (Puram.164:6). Cool eyelids that resembled dark petals of the *kuvaḷai* (Akam.19:11). The cool eyes that resemble the jasmine's moist petals in the rainy season (Akam.295:19,20) Cool moist thick shade like darkness solidified (Kuru.123:1). The flower of the jasmine with its moist petals in the rainy season (Nar.314:3). Woman with cool fragrant hands (Aink.259:4). Cool fragrant paste (Pari.6:19).

2. Neyppu (Waviness/curliness)

Tresses with fine curly hair (Pati.14:15) Tender shoots of the mango wavy and lined, like the golden lines of a woman after child-birth (Kali.32:7).

3. Iranṭu (Two)

Knowledge of the Two (this life and the next) (Pati.74:18) The tinkling ankle-ring made of two sides with sword and axe tied close together therein (Kali.85:1,2). The full moon growing to

perfection with twice eight digits of sweet rays (Pari.3:51).

4. Pēṇmuṭṭai (nits)

Karikālan, removed the tattered and torn clothes of the war-bard, stitched often with many different threads, wet with sweat, covered by teeming lice and nits, and gave him a garment fine like the skin of a snake (Poru.79-83).

5. Piḷattal (slicing/cutting)

Bright bangles made by cutting conches (Kuru.11:1) Tender mango. sliced into two by a knife (Nar.133:2).

6. Pacumai (Green)

The green sesame plant growing with many branches grew luxuriantly with seven sesame pods in one stem (Malai.105.106)

7. Perumai (Greatness/bigness)

The carpenter with his chisel made a cot with big fretted leaves carved on it (Netu.119).

8. Iluttal (Stretching)

The majestic tusker had a long trunk stretching down to the ground (Nar.194:4).

9. Anpu (Love)

The wild tract had a brown dog that after mating with its loving bitch, did not hunt the hind with its young one (Aink.354:1-3).

Īrkku - Ilainarampu (The rib of a leaf)

The minstrel's wife had plump young breasts so closely set, through which the rib of a leaf could not pass (Poru.36,47)

Īrñcātai Antañan-Kaṅkaiyāl Īramāṇa cāṭaiyaiyuṭaiya Antañan (The great brahmin with matted locks wetted by the Ganges)

The great Brahmin (Lord Civa) with his matted locks wetted (when he received the avalanche-fury of the Ganges from Heaven) was seated with Goddess Uma, in Mount Kailāṣ, when the

ten-headed demon king (Rāvaṇa) tried to uproot it (Kali.38:1-5)

Īrntūr kiḷāṇ Tōyaṇ māraṇ-Cīrurtalaivaṇ (A chieftain of a town called Īrntur)

Avvai D. would call him Kōyamāṇ. Though he did not give munificently to suppliants, yet he never meanly refused to give. His body bore the scars and cicatrices of many a battle, like the medicinal tree bearing marks of many cuts. Kōṇāṭṭu Ericcīlūr Mātalaṇ Maturaikkumaraṇār has sung his praise thus: "If we beg of him for gifts, he would show our hungry sides to the blacksmith and ask him to cast spears, so that he could go to war with others, and satisfy the hunger of the suppliants with the booty he got from war" (Puram 180). See 'Īrntaiyōṇ'.

Īrntaiyōṇ - Tōyaṇ māraṇ (The chieftain Tōyaṇ māraṇ of Īrntur)

See Īrntūr kiḷāṇ Tōyaṇ māraṇ.

Īrmpatai-Nīrukkākat Tonṭum Kuntāli mutaliya karuvi (Tools like pickaxes used while digging for water)

Koṇkar, used tools like pickaxes when digging for water in the highlands with gravel - stones (Pati.77:10).

Īraṇi-1. Īramānaāṭai (Wet garments)

Maidens taking the ritual bath, dried their wet clothes in the heat of the sacrificial fire raised by the brahmins (Pari.11:81-86).

2. Punalāṭarkuriya aṇi (Garments worn while bathing)

The hero with his paramours, wearing garments for bathing, sported joyously in the freshes of the river (Akam.266:2-6). Men and women wearing garments for bathing, eagerly sported in the river (Pari.6:27,28).

3. Iruvakaiyaṇi (Two kinds of ornaments)

Lord Civaperumaṇ, had a twyfold beauty (in his androgynous form as Artanāriswarā) wearing the two kinds of ornaments for his male and female forms (Pati.Invo.7,8). The hero wearing the crest-jewels of the hetaera, came and stood

before the heroine, without disturbing the two kinds of ornaments he wore, his own and his paramour's (Kali.66:15,16).

4. Iraṇṭalaku (Twyfold beauty)

Lord Murukaṇ with his perfect spear slew (the demon) Cūrapaṇmā with his twy-fold beauty with his horse-head and human body (Kali. 93:25,26).

5. Periya aṇikalaṇ (Big ornaments)

The hetaera sported with the hero in the river Kāviri, wearing the big ornaments given to her for her conjugal union with him (Akam.66:13,15).

Iram-1. Nīrālāya Nekiḷcci (Wetness/moistness/dampness)

In the red earth on the high-land, conveniently wet after the seasonal rains, common/millet was sown after ploughing the soil deeply in many furrows (Puram.120:1 - 3,9). In the moist battle-field, the war-chariot became the plough, and the lance and the war-club, seeds sown in the furrows (Puram.369:10-13). The hero went along the hot wild tract without any moisture where the strangers stayed (Akam. 277:11,12). Workers sowed the seeds carried by them in baskets, in the wet mud in the harvested field after it had been ploughed again (Nar. 210:1-3).

2. Aṇṇpu (Kindness/love)

As Iḷāṇcēral Irumporai was full of kindness he was compared to water (Pati. 90:14). Twice-born brahmins had two names in consequence thereof, and kindly heart and fame (Pari 14:27,28).

3. Aruḷ (Grace)

The maid said to the heroine ironically, that the hero was a noble person indeed who did not follow the foot - steps of good men and true, with grace in a loving heart (Nar.233:7-9). The heroine would grieve at heart, if the gracious looks of her lord, uninterrupted by any gloomy looks were not directed towards her even for a little while (Kali 10:18,19). If such cruelty were to arise in the gracious house of the hero, it would be as strange as the *kuvalai* flower under water in the shady tank, getting burnt (Kali.41:30.31).

Īraṇivu - 1. *Immai marumai parriya aṇivu* (Knowledge of this life and the life in the next)

In the womb of Vēlavikkōmāṇ Patumaṇ Dēvi, after a full gestation of ten months, was born Iḷaṇcēral Irumporai, already endowed with the knowledge of his present life and life in the next and with nobility, perfection and administrative talents (Pati.74:17 - 21).

Īruirp piṇavu - *Karuvuṛṛirukkum piṇa* (The gravid female of an animal)

The tiger that rose and went out in search of prey to relieve the great hunger of its gravid mate, would drag the boar it had killed in the light of the gem spat out by the serpent (Akam. 72:12-15).

Īruḷ-Īral (Liver)

The tender and moist shoots of the *īṅkai* plant wetted in the rain, swayed like a liver cleft into two (Akam.294:6-8).

Īreluvēḷir-Patināṇkuvēḷir (Fourteen feudatory chiefs)
All the fourteen feudatory chieftains (vēḷir) jointly attacked the town of Kāmūr belonging one Kaḷuvuḷ (Akam.135:12,13).

Īraimpatiṇmar-Nūṛruvar (The hundred brothers)
Cēramāṇ Peruṇc cōṛṛutiyaṇ Cēralātaṇ supplied great quantities of cooked rice as food to both sides in the war, till the hundred brothers headed by Duryōtaṇā fell in the battle against the five Pāṇṭavas (Puram.2:13-16). Toṇṭaimāṇ Iḷantiraiyaṇ defeated in battle all the enemies who opposed him, even like the famous Five (Dharmaṇ and others) who defeated and killed in battle the Hundred Brothers led by Duryōtaṇa (Peru.415-420).

Īvār-Īpavar (Patrons who gave charity)

People in Kūṭal city hailed the patrons who gave freely to charity and delighted to see the suppliants who accepted the gifts (Pari.Ti.11:1,2).

Īvu - Ītal (Giving to charity)

The palace of the famous kings who themselves

ate the delicious food seasoned with spices without giving it to others, would not be honoured (Puram 127:7 - 10).

Īvōr-Koṭuppōr (Those who give to charity)

Turaiyūr Ōṭaikkilār said: "Those who give some gift to me steeped in poverty, would be deemed to be selfless patrons not caring for any return. Those who give to persons other than me, would be deemed to have given charity to themselves as they expected a return for their charity" (Puram. 136:20,21). Peruṇcittiraṇār, tethering the elephant he had obtained as a gift from Kumaṇaṇ, to the totem tree of Iḷaveḷimāṇ, said thus: "See, thou, there are those who are in need, (like me) and also patrons who give gifts to suppliants like me" (Puram.162:3,4).

Īḷattup pūtaṇ tēvaṇār - Pulavar (A Poet)

As he had come to Tamilnadu from Īlam (Sri Lanka) he was called Iḷattup pūtaṇ tēvaṇār. Tevaṇ was his given name, his father's name being Pūtaṇ. He has to his credit seven poems, three in *Akanāṇṇūru* (88,231,307) one in *Narṛiṇai* (368) and three in *Kuṛuntokai* (189,343 and 360). In the *Narṛiṇai* poem cast in *Palai tiṇai* the hero speaks to his heart bent on seeking wealth. The three poems in *Akanāṇṇūru* are statements by the maid. Among the poems in *Kuṛuntokai*, No. 189, is in the form of the hero's remarks to his charioteer; No. 343, has the maid advising the heroine to elope with her lover. In No. 360, the heroine speaks to her maid afraid of the frenzied dance by the *Vēlan* in the hearing of the hero waiting by the wall outside. The names Iḷattup pūtaṇ tēvaṇ, Iḷattup pūtaṇ tēvaṇār, Maturai Iḷattup pūtaṇ tēvaṇār, Maturai Iḷattup pūtaṇ tēvaṇār, refer to one and the same person.

Īlam - Iḷaṅkai (Sri Lanka)

The produce of the seas, hills, rivers and land, food from Burma and China, lay heaped up in the city of Pukar and on the sea-shore (Pat. 185-195).

Īrrā...*Kanrai inṛa pacu* (The cow that had calved)
The war-bard who had received gifts from Karikalan said that he, the king, would protect and foster war-bards, relieving their poverty, like a cow that looked at its new-born calf longing to give its milk (Poru.148-152). The heroine put off the hero saying thus: "If my mother were to see you thus close to me, she would berate you angrily, as a cow that had calved recently, would attack those that approached its calf. So keep away from me" (Kali.116:8,9).

Īrru - *Īṇutal* (Childbirth)

The rapidity of the wrestling bout that Pōrvaik Kōpperunarkilī engaged in, was compared to the swiftness with which the cot-maker, plied his needle and thong, in his anxiety to return home to his pregnant wife to be of help to her as the time of delivery was nearing fast (Puram.82).

Īṇ - *Ivvulakam* (This world)

The overjoyed foster-mother said to the good mother after returning from the home of the heroine: "The pleasurable sight of the hero and the heroine slumbering sweetly with their son between them, has no parallel in this world or in the upper world" (Aink.401).

Īṇravaḷ - *Makapperravaḷ* (A woman who had brought forth a child)

The smooth, wavy and tender leaves of the mango were compared to the golden spots and lines on the body of a woman who had recently delivered a child (Kali.32:7).

Īṇrāl - *Īṇravaḷ* (A woman who had brought forth a child)

When the maid warned the hero about to swear

falsely that the heroine was an only daughter to her mother, he said to her: "I was not aware till you informed me that she was the only darling child of her mother" (Pari.8:58-60).

Īṇrōḷ - *Īṇravaḷ* (Mother)

When Atiyamān Eḷini fell in battle, his kinsfolk everywhere were much distressed like a child abandoned by its mother (Puram.230:7,8).

Īṇal - *Īṇutal* (Bringing forth young/to yean)

In the long track feared by strangers, herds of bears that had yeaned cubs, ate away the mahua flowers (Akam.95:6-9).

Īṇāt tāvar - *Perāta tāvar* (Foster-mother)

The foster-mother would feed the heroine milk-food mixed with honey, from golden vessels inlaid with gems (Akam.105:4-6).

Īṇappāvai - *Tāṇ perāta pāvai* (Doll-child)

Made of reed and grass, maidens cherished the doll as a child. The maid refused permission for the hero to meet the heroine saying that she had decided to go to the grove by the backwaters to play with her doll-child, without the lord of the coast (Nar.127:6-9).

Īṇā vēṇmāl - *Pēymakaḷ* (Goblin-maiden)

In the battle-sacrifice performed by Talaiyālaṅ-kāṇattuc Ceruveṇṇa Neṭuñceḷiyaṅ the goblin-maiden, using a *vanni* branch as a ladle cooked food with gore (Puram.372:7-9).

Īṇil - *Īṇutarkuriya Iṭam* (Place for laying)

The male sparrow with its springing gait, would pluck the white flowers of the sugarcane to make a nest for its pregnant mate, to lay its eggs in (Kuru.85:2-5).

U

Ukkam - 1. *Ḥai* (Hip)

Lord Murukaṇ had one of his twelve hands on his hip (Muru.108).

2. *Talai* (Head)

The dwarf addressed the hunch-back girl thus: "Oh thou with twisted shape, the back higher than the head, like a plucked crane with sword-like beak" (Kali.94:17,18).

Ukkarai - *Mūlulakam* (Upper world)

Only with the aid of righteous actions, can one go up from this earth to the upper world (Puram. 357:6,9).

Ukkirapperuvalūti *Pāṇṭiyamaṇṇan* (A Pāṇṭiya - king)

He was one of the fortynine poets of the third and last Caṅkam; His poems deal with *Kuṇiṇci* and *Marutam*; he was responsible for the compilation of *Akaṇṇūru*. As he defeated Veṅkai-mārpaṇ and seized his town called Kāṇappēreyil (Kāḷaiyārkōil) he was celebrated as Kāṇappēreyil kaṭanta Ukkirapperuvalūti (Puram.21). Āvūr Mūlaṅkiḷār (Puram.21,367). and Auvaiyar have sung in praise of this king who was friendly with Mavaṅkō and Perunaṅkiḷi who performed the Racacūya sacrifice. A delightful picture of reconciliation between the heroine and her husband returning from his paramour's house is given by him in Akam.(26).

Ukavai - *Ukattal* (Joy)

Suppliants grieved over the cessation of the flow of gifts when both the combatants, the Cēra monarch Kuṭakkō Neṭuṇcēralātaṇ and the Cōḷa king Vērpakraṭakkai Perunaṅkiḷi fell in the field of battle (Puram.368:11,12).

Ukāa - *Oru vakai maram* (A tree)

The unripe fruit of the Ukāa tree in the desert-tract would look like the eyes of the *Kuyil*; the fruit would be of the colour of bright gold coins (Akam.293:6-8).

Ukāay - *Oru vakai maram* (A tree)

The ripe fruit of the Ukāay tree with its parched trunk like the back of a pigeon, would look like bright gold coins (Kura.274:1,2). The unripe fruit of the Ukāay tree resembled pepper in taste and appearance (Nar.66:1,2).

Ukāykkuṭi kiḷār - *Pulavar* (A Poet)

He was born in the town called Ukāykkuṭi. He wrote the poem numbered 63 in *Kuruntokai*.

Ukir - *Nakam* (Nail/claw)

The cowherdess flicked with her nails a few drops of butter-milk into the pot full of milk (Puram.276:4,5). The grain of cooked rice looked like the claw of a crane (Puram.395:36). The goblin-maiden would dig out with her blood-stained sharp nails, the eyes of the dead demons from their faces and eat them (Muru.51-53). The lotus-leaf was torn by the claws of the sapphire-blue kingfisher that plunged into the water to seize the carp (Ciru.181,182). The hound with its sharp claws bright like a bamboo-shoot, grew wild with anger when any one approached them, like soldiers engaged in battle fierce (Kuri. 130,131). The dog, with sharp claws and bent legs, romped about in the warehouse, with the ram (Pat.140,141). The bear had sharp claws set in the sheaths in the skin of its feet (Akam.8:2, 3). When monkeys jumped about among the bamboos, the sound made by the bamboo-grains, as they were parched by the heat of the rock, was like the sound of nails flicked against one another (Akam.267:9-12). The elephant had broad feet with stout toe-nails like the teeth of goblins

(Kuru.130:1,2). The water-lily flower appearing in the deep pool looked like the beak of the sharp-clawed crane in the rainy season (Nar.100:1-3). The hetaerae who were angry with the hero for not keeping his tryst with them, made marks on his chest with their sharp nails (Kali. 91:10,11). Lord Tirumāl with His sharp nails tore into many pieces the chest of Iraṇiyaṇ the Demon chief (Pari.4:21).

Ucci - 1. *Mukaṭu* (Peak/top)

Atiyamāṇ wore the silver-white leaf at the top of the palmyrah tree along with *veṭci* and *vēṅkai* flowers (Puram.100:3-6). Brahmins at Tiruvērakam with their hands raised over their heads, worshipped Lord Murukaṇ with songs of praise (Muru.185). From the peak of the lofty mountain where deities dwelt, the cataracts descended in full flood (Akam.22:1,2). The miserable condition of the heroine is compared to the plight of the short cow tethered tightly with a rope to the top of the shed making it stand in the same position, in the slushy byre at night when the cold northwind was blowing (Nar.109:6-9). The Ganges rolled down as a cataract from the top of the Himālayās where the *ñemai* trees grew (Nar.369:7-9).

2. *Nuṇi* (Edge/tip)

Women in the street, with sharp glances of their eyes, and their forefingers placed on the tips of their noses, indulged in calumny with slanderous words (Nar.149:1-3).

Ucci Mitittal - *Ṇivupaṭuttatal* (Insulting/scorning)

“Scorning the gossiping people of the town our relatives have agreed to give you in marriage to the cowherd who leapt upon your black bull and conquered it” said the maid to her mistress, the heroine (Kali.104:74-76).

Ucāvunar - *Ucāttuṇaiyāvār* (Companion)

The heroine said to her maid, in the hearing of the hero waiting by the wall outside: “It would be nice indeed if we were to get a friend who

can go and tell our lord that her father had gone to the sea for fishing, her mother to the salt-pans, and the heroine is now easily attainable” (Kuru.269).

Uṭku - *Accam* (Fear)

The drum roared fearfully like thunder (Puram. 197:5). Floods came in the jungle river with eddies that beat against the rocks, buffeting the ichorous elephant and subduing it, and inspiring fear in the minds of the beholders (Akam.18:3-5). In the fearful night, the tiger killed the tusker with spotted face and roared thunderously, to relieve the hunger of its mate (Nar.383:3-5).

Uṭkai - *Uḷḷaṅkai* (Palm of the hand)

The heroine delighted in merely looking at the hero even without actual union with him; this was comparable to the action of a lame person under a honey-comb above him in the hill-side holding his palms like a vessel and pointing to the honey-comb, licking the empty palm many a time as if it held honey (Kuru.60:2-6).

Uṭpakai - *Akappakai* (Internal enemy)

As the internal enemies had been removed somehow, Cōḷaṇ Nalaṅkiḷḷi did not send his warriors to battle (Puram.68:11,12).

Uṭporuḷ - *Maraiporuḷ* (Hidden essence)

Kaṭuvaṇ ḷaveyiṇaṇār brings out the nature of Godhead by saying that Lord Tirumāl is all the things of the universe and also their hidden essence (Pari.3:68).

Uṭampāṭuvi - *Uṭampāka Aṭuttaval* (A woman who is close as one's body)

The hero hailed his beloved as one who was like a body to his soul (Akam.136:19).

Uṭampāṭu - *Icaivu* (Agreement)

Men and women moved by the music of the *yāl* and the dancing, yearned to come together in love, but fear of gossip prevented either side to take the first step; this was like two armies after a battle deciding to call off their fight but

afraid to make the first move towards reconciliation by mutual agreement, for fear of the charge that they were afraid of battle (Pari.10:56-62).

Uṭampiti - *Vel* (Spear)

Strangers, like Lord Murukaṇ held in their hands spears lethal like the God of Death (Peru.75,76).

Uṭampu - *Uṭal* (Body)

As death snatched away the life of Āy Aṇṭiraṇ, his body perished in the funeral pyre in the crematory (Puram.240:9,10). The soldiers of Ceṇkuṭṭuvaṇ had chests marked by honourable scars and bodies pierced by arrows; they were capable of fighting with men of their own calibre in the battle-field (Pati.42:4-6). The heroine emaciated owing to separation from her lord said: "As my heart has gone with my lord, my body alone is fostered here by food" (Nar.153:6,7). Persons performing tapas controlling the desires of their minds would leave their bodies and happily attain the pleasures of heaven (Kali.138:30,31). Lord Murukaṇ with his tender infant body and barehands without any weapons defeated Indra in war (Pari.5:55,56).

Uṭal - *Uṭampu* (Body)

The body of the weapon Discus, that could destroy all enemies altogether, resembled the God of Death (Pari.2:50). Garudan (The Falcon Mount of Lord Vishnu) would consume the body and life of the venomous serpent (Pari.4:42).

Uṭalunar - *Mārupaṭupavar* (Foes)

The land of Malaiyamāṇ Tirumuṭikkāri could not be swallowed by the sea; enemies would not try to capture it (Puram.122:1,2). Iḷaṇcēral Irumporai with his golden chariot, destroyed his foes (Pati.88:20).

Uṭalunaḷ - *Mārupaṭupavaḷ* (One who disagrees)

Gossiping women spread scandal; they did not reflect that it was the mother who was concerned with her daughter's welfare, whether she was happy with her or disagreed with her (Akam.203:1-3)

Uṭalumōr - *Mārupaṭuvōr* (Those who disagree)

The maid said to the heroine requesting her to take back the hero: "Women who continue to disagree with their husbands knowing fully well that they would suffer in poverty if they live away from them, are mere fools" (Akam.316:12-17)

Uṭarriyōr - *Cinanurac ceytavar* (One who caused anger)

The land of those who made Cōḷaṇ Uruvappaḷ-rēr iḷaṇcēṭceṇṇi angry, would wail ceaselessly like a hungry motherless child (Puram.4:18,19). Those who made Peruṇcēral Irumporai angry, would suffer like urchins who disturbed a wasp's nest (Pati.71:7,8).

Uṭarrunar - *Varuttupavar* (One who harasses)

Player-minstrels who had already obtained gifts would guide and direct others seeking gifts, thus: "If you tell hunters guarding the land that you are on your way to meet Naṇṇaṇ, they would not harass you but foster you by offering you meat and tubers as food" (Malai.422-426).

Uṭaṇ vayiru - *Uṭaṇpirantōr* (Children of the same parents)

Pāṇṭiyaṇ Āriyappaṭai Kaṭanta Neṭuṇceḷiyaṇ's poem in the *Poruṇ Moḷikkāṇci Turai* states that even among children born of the same parents, the mother may differentiate between her sons on account of their learning (Puram.183:3,4).

Uṭaṇilai - 1. *Onrupaṭutal* (Coming together in friendship)

Kāvīrip pūmpaṭṭiṇattuk kārikkappaṇṇār, advised Cōḷaṇ Kurāppaḷlit tuṇciya Peruntirumāvalavaṇ and Pāṇṭiyaṇ Veḷḷiyampālatut tuṇciya peruvaluti when they were together: "If you twain were to come together in unchanging friendship and help each other, this earth will be in your grasp" (Puram.58:21-23). The bull returned to the village, fondly embracing its young cow which loved to stay close to it (Akam.64:11-13).

2. *Oruṇku* (Being, together)

Peruṇcēral Irumporai defeated at the same time,

Atiyamāṇ, and the two great monarchs, the Coḷa and the Pāṇṭiya who were together ranged against him (Pati.Pa.8:4,5),

Uṭanurāi - *Oruṅku Uraitāl* (Dwelling together)

The heroine said to the barn-owl, in the hearing of the hero waiting by the wall outside: "Oh bird, dwelling near me in your nest atop the ancient tree on the bank of the pond! Do not hoot in your harsh voice, waking up every one and frightening me when I am already pining sleeplessly, thinking of my absent lord" (Nar.83:1-4).

Uṭanurāi Vāḷkkai - *Kaṇavaṇṇum Maṇṇiviyum Inainta Vāḷkkai* (Life of a married couple in the state of *vāṇaprastā*)

The hero who had extra-marital relationship said to his wife, that he was with the ascetics praying to them for help in their retired life of *vāṇaprastā*, when husband and wife were expected to live together in holy practices (Kali.93:6,7).

Uṭanurāivu - *Kūṭivāḷtal* (Living together)

Kapilar, seated facing north before giving up his life, desired that fate should ordain that he and Pāri should live in friendship together in their next birth also, even as they had lived happily together as bosom friends in that birth (Puram.246:10-12).

Uṭu-1. *Nāṇil Ampu poruntumiṭam* (The point where the arrow is fitted to the string)

The hero drew his bow-string with all his might and shot the arrow fitted to it, at the face of the elephant (Kuri.169-171).

2. Iraku (Feather)

The sling-stone shot by the forester at the elephant that come to eat the millet-corn, sped fast like a feathered arrow (Akam.292:8 - 12).

Uṭukkai-Āṭai (Garment)

The shepherd had a wreath of leaves, dust-stained garments and folded lips (Puram.54:10,11). Hermits going towards the shrine of Lord Murukan at Tiruvāṇṇakuṭi were dressed in garments

made of barks of trees (Muru.126). Lord Tirumāl has the sea as his garment (Nar.Invo.2). The Lord, with the palmyrah as his banner, has a garment dark as night that hides all things (Pari.2:22).

Uṭuppumukam-Uṭumpiṇatu mukam (The face of the monitor-lizard)

The coulter of the plough curved like the trunk of a she-elephant, resembled the face of a monitor-lizard (Peru.199:200).

Uṭumpu - *Ūrvaṇavarṇuḷ oruvakai* (A kind of reptile)

The powerful arrow shot by Valvilōri, slew an elephant and piercing through a tiger killed it also; and then bringing down in its irresistible course a spotted stag and a boar, it got stuck into a monitor-lizard lying inside an anthill (Puram.152:1-6). Hunters who had killed a porcupine, would roast the flesh of the monitor lizard they had carved in the courtyard of their house to be shared amongst them all; the smell whereof would spread throughout the street (Puram.325:6-10). Soldiers capable of driving tall chariots wore on their hands gloves made of the skin of the monitor-lizard (Puram.332:15,16). Hunters would offer to the minstrels staying with them as their guests, cooked rice covered by the fried meat of the monitor-lizard with bead-like eggs, caught by the hounds (Peru.129-132). The wood-apple tree had a scaly trunk as if many monitor-lizards had covered it (Nar.24:2).

Uṭai - 1. Āṭai (Garment/dress)

Kantaravar, a kind of celestial beings wore spotlessly pure garments, fine like smoke (Muru.138). The Yavaṇas wore tight bulging garments with pleated folds concealing their horse-whips; they had sturdy frames and fearful looks (Mul.59 - 61). The washer-woman, being poor and hence engaged in her task of washing clothes, spread out at night a flowered-cloak after starching it (Nar.90:2-4). Lord Murukan's dress and garland are crimson in colour (Pari.19:97).

2. *Oruvakai Muḷmaram* (A Thorny tree)

The monarchs who ruled alone this wide world surrounded by the seas, without yielding even the space of the size of the *uṭai* tree-leaf to others, were more numerous than the sands washed by the waves of the sea (Puram.363:1-4)

3. *Uṭuttutal* (To put on clothes)

The bright cloth worn by the child, slipping from his waist impeded his feet adorned with twinkling anklets (Kali.81:5,6).

Uṭaimai - *Celvam* (Wealth)

Kōṇāṭṭu Eṇicilūr Mātalaṇ Maturaikkumaraṇār said: "Even if we are miserable, we would not dream of accepting the wealth of ignorant men, as it would be useless to us" (Puram.197:15,16).

Uṇṇatan - *Unpatarkākap perum kaṭan* (Loan borrowed for buying food)

The looks of a borrower when he receives a loan for buying food and later when he returns it, are entirely different. This is the way of the world, then as now (Kali.22:1-4).

Uṇṇi - *Unavu* (Food)

Those who gave food to their body which needs water for sustenance, are those who give life to it; the body made of food, requires food as its prime necessity (Puram.18:18-20). In far-famed Naviram hill, the great God who has poison as His food, is enshrined (Malai.82,83). Lord Tirumāl, is chief of the Immortals, who have the full moon for their food (Pari.3:52,53).

Uṇṇikai - *Tiraḷ* (throng)

Some of the persons who went to bathe in the river Vaikai, riding on troops of elephants and horses, instead of directing them on different paths, went along the same route, crowding the pedestrians going towards the river (Pari.6:36,37).

Uṇṇurai - *Unṇum nīr koḷḷum nīrtturai* (Water-front/ghat for drinking water)

With the pollen falling from the *kaṭampa* flowers,

the water-front looked pretty as a picture (Ciru.69,70). The male crab, seizing the fruit shed by the jumbo-tree at the water-front would give it to its mate under the root of the screw-pine tree (Akam.380:4-6). The cataract descending from the hill, would bring the jack-fruit dislodged by the monkey to the water-front (Kuru.90:3-5). In the tank the scabbard-fish leaped about, frightening the women who had come to the water-front to drink water, and disturbing the broad leaves resembling elephant's ears, of the lotus with its lustrous flowers shining like lamps (Nar.310:1-4).

Uṇmai - 1. *Uḷatām taṇmai* (Fact)

The heroine asked her maid: "Why is it that my eyes grow sallow knowing fully well the fact of my lord's constant presence in my heart" (Aink.169:3-5).

2. *Vāymai* (Truth/being truthful)

The anguished heroine unable to bear the pangs of separation said: "It will be true to say that I really love my lord, if I die of grief as he had not returned at the time specified by him; does it mean now that I do not love him, as I continue to live?" (Nar.381:1,2).

Uṇṇal - 1. *Uḷarttapperra poruḷ* (Sun-dried food)

The male quail gobbled up the dried white-sesame seeds kept in the winnowing fan by the housewife (Puram.321:1-3). Travellers rejoicing at the sight of the dried meat of the deer left by the tiger, cooked and ate the venison (Akam.107:5-10). The smell of the dried fish and salted shrimps kept by the fisher-men in the shore pervaded everywhere on the sand-dunes (Kuru.320:1-4). The heroine with her maids would shoo away the birds that came to seize the salted and dried fish (Nar.331:4).

2. *Urukutal* (Melting)

The love-sickness of the hero spread like the butter laid on the hot rock melting in the sun, guarded by an armless deaf-mute, only with his eyes (Kuru.58:3-6).

Uṇarppavaḷ - *Ūṭal tīrppavaḷ* (She who coaxes another who is sullen)

The lotus bloomed radiantly like the face of a woman who coaxed the sullen parrot to drink its milk (Kali.72:3,4).

Uṇarppavaṇ - *Ūṭal Tīrppavaṇ* (A man who coaxes a woman who is sulking)

The heroine said to the maid: "The hero would bow abjectly before sulking women with five-fold plaits of tresses, and by pleading and coaxing, remove their displeasure" (Kali.131:39, 40).

Uṇarvu - 1. *Uṇartal* (Feeling)

The maid convinced the heroine that the hero did not return in time as he had no opportunity to feel that he should return home after carrying out his enterprise; perhaps he had no occasion to see the deer eating and sleeping which would have reminded him forcefully of his home (Kuru. 232:1,2).

2. *Uṇarcci* (Feeling)

Those who enjoyed the benefit of a man's wealth, but who did not feel for him at all in his poverty, were comparable to the bangles of a heroine that came loose at the separation from the hero (Kali.25:17-20). Kaṭuvan Iḷaveyiṇṇār sang the praise of Lord Tirumāl that His nature was beyond the ken of *Agamas*, of human intelligence or feeling or any other agency in the universe (Pari.3:48-50).

Uṇavin Piṇṭam - *Uṇavāl ām uṭampu* (The body made up of food)

As the body made up of food, depends mainly on food, those who gave food to others, were to be deemed as those who gave life itself (Puram. 18:19,20).

Uṇavu - *Uṇappaṭum poruḷ* (Food)

Holy men (seers) having only air as their food, who bear the heat of the sun, protecting living things from its rays, would circle the earth along with the sun (Puram.43:1-4). The cowherdess fed her

kinsfolk with the food she got by selling butter-milk (Peru.163). Gods like Māyōṇ and Murukan had fadeless flowers, unwinking eyes, food offered in sacrifices, and fearful mien (Matu.456-458). Warriors gathered up and ate the grains of grass collected by ants in their holes (Akam.377: 2-4).

Uṇā - *Uṇavu* (Food)

Peruñcittirṇār described his poverty to Kumaṇan in these words: "As there is no food in the house, my son scorns to stay there" (Puram.160:17, 18). Hunter-women chased away the horned deer and brought home the food left over by them (Akam.283:4,5).

Uṭariyam - *Mēlāṭai* (Upper cloth/mantle) The heroine said to the hero who concealed from her his visit to his paramour saying that he went for a ride on a horse: "Did the mare you rode upon, wear along with a mantle, other ornaments also?": thus she ridiculed his extramarital relationship with other women (Kali.96:13).

Utti - 1. *Talaikkēlam* (An adornment for the head) Women wore on their heads ornaments called *Utti* (Kali.96:13).

2. *Nerricutṭi* (An ornament for the forehead)

The horses yoked to the chariot of the hero had a fine pedigree as laid down in the texts on horse-lore, a head adornment (*utti*) made of sapphire, and an ornament for the forehead (Akam.400:5,13).

3. *Paṭappori* (Snake's spotted hood)

It thundered such that the hooded head of the snake was severed from its body (Akam.202:10,11; The fearful snake has a radiant hood (Pari.12:4).

Uṭavi - *Naṇmai* (Help/benefit aid)

Talaiyālaṅkāṇattuc ceruveṇṇa pāṇṭiyan Neṭuñce-ḷiyan came of the famous line of the Pāṇṭiya monarch Vaṭimpalampa niṇṇa Pāṇṭiyan with his golden chaplets on his chest, who benefited

others by conquering the lands of all kings (Matu. 60,61). The good mother said wistfully after the elopement of her daughter: "Though not because I gave birth to her, at least for the fact that I have carried her in my arms and reared her up, it would be good if the hero were to come with my daughter and grace me with his presence" (Akam.195:7-11). The heroine said to her maid in the hearing of the hero waiting by the wall outside: It is fortunate that "My father has made for me small golden bangles; for they have now helped to cover up any possible slander that may be caused by my arms by growing leaner (at the separation from my Lord)" (Nar. 136:8,9). The hero said joyously to his heart: "The help rendered to me by the parrots in the millet-field is laudable; how can we reward them for having brought the heroine away from home to the field for guarding it" (Aink.288).

Utal - *Kiṭāy* (Ram)

The cottage of the shepherds had an elderly watchman sleeping on a bed made of ram's skin (Peru.151).

Utiyañcēral - *Cēramannan* (A cēra monarch)

He was the father of Imayavarampaṇ Neṭuñcēr-lātaṇ the hero of the second decad of *Patirrup-pattu* according to their system of lineal descent through sons. The second Patikam eulogises him as Utiyañ Cēral "of the sweet-sounding drum and faultless speech and radiant fame" (Pati.2:12). Akam.233 celebrates his having offered sacrificial food in large quantities to satisfy the manes of the dead ancestors who had attained the heroes' heaven after battling with their enemies. This is also said to refer to his having fed both sides in Great War at Kurukshētra (Akam.233:9 Comm. V.V). In that case he and the hero of *Puranāṇṇiru* (2) Peruñcōṇṇu utiyañcēralātaṇ should be one and the same. But the Pre-pallavan Index considers them to be different persons altogether (P.138) See *Cēramāṇ* Peruñcōṇṇu Utiyañcēralātaṇ.

Utiyaṇ - 1. *Cēra marapiṇaic cārnta oru manṇan* (A monarch of the cēra line)

Cataracts descended from the hill with the sound of the kitchen of the cēra monarch Utiyaṇ of impartial mind and munificent bounty at Kuḷumūr (Akam.165:5-8). The anguished heroine cried openly like the sound of the water-lily flute played by musicians in the battle-field where angry Utiyaṇ fought (Nar.113:9,10).

2. *Nannan Utiyaṇ enṇa oru cēramannan* (A Cera monarch of another name Nannan utiyaṇ)

In the Pāḷi mountain, Vēḷir of the ancient line, watched over the gold of Nannan Utiyaṇ (Akam. 258:1-3). See Nannan Utiyaṇ.

Utirvai - *Utirnta Tāṇiya maṇi* (Fallen grains)

Grains of corn fallen from the sheaves threshed under the cloven hooves of cattle were heaped on a wide rocky place (Akam.393:6,7).

Utiral - *Utirnta pū* (Fallen flowers)

The freshes of the Vaikai river carried with it the fallen flowers of the Vēṅkai tree (Pari.7:12).

Utaippu - *Taittal* (To strike into)

In the war-camp at midnight along with the sound of bells of the elephants and the wardrum, the noise made by the arrows of the enemies as they struck into the leathern shields could also be heard (Akam.24:13:15).

Unti - 1. *Koppāl* (Navel)

The hero hailed the heroine and her companions' as youthful maidens with cloud-like eyes, lovely curved navels, radiant bangles and a fine grace (Kuri.139,140). The salt-selling woman had bamboo like arms and a beautiful navel (Akam. 390:9,10). Lord Tirumāl's feet, hand, eyes, mouth, bangles, navel, armlet, feet, arms and nape are big (Pari.13:51,53).

2. *Āru* (River)

The fragrant river rising from the hill after the evening rains, brought with it in the morning, the tender leaf of the glory-lily (Kuru.361:2-4).

3. *Ārriṭaikkurai* (Islet in the river)

The flooding rivers covering the islets in the middle would over-flow their banks and filling the ponds on the way, go towards the sea (Matu. 245-246).

4. *Yāl Uruppu* (Part of a *yāl*)

The great *yāl* had a curved raised body fixed to it in the midst of the leather covering the mouth, pleasing to the eye with its fine proportion, without excess (Malai. 33, 34).

Untūl - 1. *Perumūnikil Nel* (The grains of the big bamboo)

In the *Kuṛiñci* tract, the grains of the big bamboo becoming mature, would sway in the wind (Malai. 132, 133).

2. *Perumūnikirpū* (The flower of the bamboo)

Among the many flowers culled and gathered by the heroine and her maid, the flower of the big bamboo with its peculiar fragrance, was also one (Kuri. 65).

Uppu - *Uvarppup poruḷ* (Salt)

Peruñcittiranār referring to his poverty said, that his wife for want of any other food, would pluck the tender shoots of the greens already made bare by an earlier plucking, and eat it after boiling it without salt (Puram. 159:9-12). Before the dead body was placed on the funeral pyre, the lowborn attendant in the crematory would prepare food without salt as an offering and give it, without looking back, to the manes of the dead (Puram. 363:10-14). White salt was produced in the salt-pans in the dark backwaters (Matu. 318). Salt-merchants would carry the salt produced by fisherfolk in the hot pans and sell it in other countries beyond the hills (Akam. 140:1-4). The hero told his heart: "Like a salt-cart climbing a steep acclivity, dissolves in the big rain, you have lost your sense of shame, owing to excessive passion for the heroine, like a drunkard desiring more and more toddy though he has already drunk much" (Kuru. 165). The hero after

having succeeded in getting the heroine by riding the horse of palmyrah-leaf said thus about his earlier plight: "My soul swimming across the sea of love-sickness caused by the heroine, is melting like a salt-doll in the pan, dissolving in the rain drops" (Kali. 138:14-17).

2. *Iṇpam* (Sexual delight)

The hero stopped the young woman selling salt in the streets, demanding from the people equal measure of paddy in exchange for her salt, "May I know the price of your body's (pleasure) salt?", (Akam. 390:8-12).

Uppurikkūṭikkilār maṇṇār Uruttira canmaṇṇār - *Pulavar* (A Poet)

He was the poet who compiled *Akanāṇūru* at the request of Pāṇṭiyaṇ Ukkirapperuvaḷuti; though he was dumb, he had the scholarship to indicate by gestures that the work of Iṇṇaiyār, Kaḷaviyalurai was the best commentary; he was then five years old.

Umpar - 1. *Uppāl* (Place Beyond)

Kuṭanātu ruled by Kuṭṭuvaṇ lay beyond the town called Oṭṭūkātu full of bread-fruit trees (Akam. 91:12-17). Maruñkūr-on-the sea with its prosperous trade was beyond Ūṇūr belonging to Vaḷuṭṭai taḷumpaṇ (Akam. 227:17-20). The heroine unable to bear the pangs of separation said: "Though my lord were to be in a different land with an alien tongue beyond the territory of one Kaṭṭi, I desire to go with him" (Kuru. 11:5-8).

2. *Neṭuntūram* (Long distance)

The foster-mother said to a certain hero and heroine meeting them on the way: "My eyes are welling with tears as she looks like my daughter who has gone away from me yesterday" (Nar. 198:3-4).

3. *Vaṭaticai* (Northern side)

The heroine on the *Mullai* tract said; "Let us pray to Lord Tirumāl for the prosperity of our Pāṇṭiya king with his victorious drum, even to the north of the Himālayās" (Kali. 105:72-75).

4. *Avvulakam* (The world of celestial beings)

"It was a pleasant sight to see the hero and the heroine lying on their couch with their son between them; it was impossible to get such a delight anywhere in this world or in the other world of celestial Gods," said the foster-mother to the good mother, returning from a feast in the heroine's house (Aink.401).

5. *Tēvar* (Dēvas/Celestial beings)

The smoke from the burnt *akil* wood offered by devotees from every hill to Lord Murukan enshrined in Tirupparaṅkuṇṇam soared heavenwards, at which the unwinking Gods began to wink (Pari. 17:30:31).

Umpal - 1. *Yāṇai* (Elephant)

Player-minstrels were instructed and guided to adorn themselves with wreaths of the tender bunches of the flowers of the sal tree and the flowers of the *yā* tree broken off by the elephant, strung together on the fibre of the bowstring-hemp plant, along with green leaves (Malai.428-433).

2. *Valittōṇṇal* (Descendant/scion)

Paṇṭiyan Neṭuñcēliyan was a descendant of powerful kings who conquered the earth engirt by the sea, by their own great endeavour, and established their fame in the world (Puram.18:1-4). Peruñcēral Irumporai was the descendant of an ancient line of kings who worshipped the Goddess Korṇavai (Goddess of Victory) and who gave away the wealth seized by them after conquering their enemies and capturing their forts (Pati.90:19-24).

Umparkāṭṭu Iḷaṅkaṇṇāṇār - Pulavar (A Poet)

Iḷaṅkaṇṇāṇār was his given name. As he dwelt in Umparkāṭṭu, he was called Umparkāṭṭu Iḷaṅkaṇṇāṇār. The only poem by him Akam.264 is cast in the form of a statement by the heroine to her maid in the theme *Vanpurai Etirālital* whereby the heroine expresses her anguish at the continued absence of the hero though the season fixed for his return had come.

Umparkāṭṭu - Ōr Ūr (A town)

This town belonged to the Cēra kings. Kumattürk Kaṇṇaṇār who sang in praise of Imayavarampaṇ Neṭuñcēralātaṇ in the second Decad, got from him five hundred villages by way of gift, tax-free for a brahmin (Pati.Pa.2.Comm.). Paraṇar, singing the praise of the Kaṭal Piṇakkōṭṭiya Ceṇkuṭṭuvaṇ in the fifth decad got as a gift the revenue from Umparkāṭṭu (Pati.Pa.5.Comm.).

Umpar Peruṅkāṭṭu - Periya Umparkāṭṭu (The great Umparkāṭṭu)

The hero went abroad seeking wealth, across the great Umparkāṭṭu overgrown with jackfruit trees with sweet drupes which the tuskers scooped out with their trunks and ate with relish (Akam. 357:8-10).

Ummāi - Marupirappu (Next birth)

When Pāri died, Kapilar seated north (prior to giving up his own life) said: "Just as we were happy in intimate companionship during this birth, may Fate ordain that we should be close together in the next birth also." (Puram.236:10,11).

Umatṭiyar - Umapkuṭṭippenṭir (Salt-selling women)

Monkeys reared by salt-selling women and men, played with their children, using rattles made of cowrie-shells filled with pearls (Ciru.56-61).

Umatṭūrkiḷār Makaanār paraṅkorṇāṇār - Pulavar (A Poet)

Son of Umatṭūr Kiḷār, his given name was Paraṅkorṇāṇār; He has composed only one poem in *Akanāṇṇaru* (69) wherein the maid comforts the heroine anguished at the separation from her lord; we learn from this poem that a hero went abroad seeking wealth in order to give to charity, and that the Mōriyar hewed rocks on their way to enable their chariots to pass easily by.

Umap - Umapar (Salt-merchants)

In the territories under the rule of Cōḷaṇ Kuḷamurṭattut Tuñciya Kiḷḷivaḷavaṇ, families of salt-merchants flourished near the back-waters; they

sold salt in distant hill-countries (Puram.386:16, 17). Bands of salt-merchants, unyoked their bulls from the carts and grazed their bulls; after eating the food cooked by them and resting well, they went on their way (Akam.159:1-4). In the gravelly track difficult to reach, the small settlement of the salt-merchants appeared on high (Nar.374:1,2).

Umaṇ Cāttu - *Uppu vāṇikar kūṭṭam* (Bands of salt-merchants).

The desert-tract had many stone-ovens left by the bands of salt-merchants, wherein the strong-bowed warriors cooked meat for their food (Akam.119:7-9).

Umaṇ makan - *Uppu vāṇikan* (Salt - merchants)

As the metal - band on the wheel of the cart driven by the salt-merchant grazed against the memorial-stone on the rock, the words carved by chisel, on them became blurred, giving newcomers on the way an entirely different meaning when read by them (Akam.343:4-8).

Umaṇar - *Uppu Vāṇikar* (Salt-merchants)

Atiyamaṇ's son, Pokuṭṭeṭṭiṇi, was like the auxiliary axle tied next to the axle - tree of their cart by salt-merchants (Puram.102:4-6). Salt-merchants driving many bulls would go from place to place selling salt along the way (Peru.64,65). Dogs barked from the house as the youthful maiden of the salt-merchants walked jauntily along the streets, her bangles jingling from her hands, demanding equal measure of paddy for her salt from the people of the village (Akam.140:5-9). The white heron grew scared at the shouts of the merchants calling out the price of the white salt carried by them in their salt-carts, as they went by the long tracks disturbing the herds of cows lying on the way (Nar.4:7-11).

Umai - *Iraiviyākiya Umaiymmai* (Goddess Uma)

Goddess Uma lives in one half of the body of the Bluethroated God (Lord Civaṇ) (Akam. Invo.7). When the great God with his moist locks, with the Himālayās as his Bow, was seated with Goddess Umai on Mount, Kayiai, the ten

headed demon king (Rāvaṇā) tried to lift up the mountain with his braceleted hands and suffered in consequence (Kali.38:1-5).

Uyti - *Kaḷuvāy* (Redemption)

Even if the earth were to go upside-down, there is no redemption for an ungrateful person: thus speak the ethical texts (Puram.34:5-7).

Uyvu - *Piḷaittal* (Escaping)

Mārōkkattu Nappacalaiyār lamented that Death which seized Cōḷaṇ Kuḷamurrattut Tuñciya Kiḷḷivaḷavaṇ would not have escaped if it had shown its spite either openly or in secret or attempted to grapple with the king boldly: (obviously it solicited the king's life like a suppliant and succeeded in taking it) (Puram.226:1,2). When the elephant enraged with the hunter chasing it broke off trees trumpeting like thunder, and beating its trunk on the ground came towards him, the heroine and her maid knowing no way to escape, forgot their modesty and took shelter behind the hero (Kuri.160-168).

Uyakkam - 1. *Cōrvu* (tiredness/weariness)

Celvakkṭuankō Vāḷiyātaṇ's warriors proceeding enthusiastically and vigorously against their tired enemies captured their seats (Pati.68:7,8). The hero's body grew weary as he stood like a suppliant behind the maid, like a tusker growing weak and weary as it did not eat the food of leaves at the loss of its mate (Akam.392:1-4).

2. *Tuṇṇam* (Misery/suffering)

The heroine said: "He who left us thus, making our foreheads grow pale and our arms lean and our emaciated bodies suffering without food, is not a righteous person" (Akam.85:1-4). The tiger killed and dragged the elephant to relieve the suffering of the hungry tigress big with its young (Akam.357:2-5).

Uyartipai Ūmaṇ - *Ūmaiyaṇ* (Mute)

The heroine grieved on seeing the pain of her maid, unable to express herself, like a mute who

had witnessed the suffering of a tawny-cow that had fallen into a well at night, which he could not describe to others (Kuru.224:3-6).

Uyarnilai - Teivattanai (Divine quality/Divine nature)

When the dwarf-goblins took the devotee to Lord Murukan, He showed him His youthful form, suppressing his divine stature that might frighten the devotee (Muru.287-290).

Uyarnilai Ulakam - Tēvarulakam (The world of the Gods)

Only those who got lasting fame in the world would attain to heaven, the world of the Dēvas (Puram.50:14-15). The foes of Āṭukōṭṭāṭṭuc Cēralā-taṇ who opposed him, fought the *Tumpai* war against him and attained to the world of the Devas (Pati.52:7-9). Even the celestial world of the Dēvas was too small a return for the good mother who did not prevent the heroine from planting in the house, the tuber of the red glory-lily that had come with the waters of the river from the hero's hill (Kuru.361).

Uyarulaku - Tēvarulakam (The world of the Devas)

Persons who controlled the desires and performed Tapas, left their bodies and attained happily the world of the Gods above (Kali.138:30,31).

Uyaval - Tuṇpam (Suffering/pain)

Ālattūr Kiḷār greeted the minstrel thus: "Oh, you suffering minstrel, with your *yāl* in hand, hunger racking your body, and torn garments round your waist?" (Puram.69:1-4). The suffering elephant yearning for water went with its calf towards the hot hill-side (Nar.171:1,2)

Uyavu - 1. Tuṇpam (Misery/suffering/pain)

"I do not know what to do with this town which slumbers happily ignorant of the painful love-sickness I suffer from" said the heroine (Kuru.28). The maid comforted the heroine saying that the hero came to her at the appointed time whenever the heroine thought of him, thus relieving the pain of her love-sickness (Kali.35;21,22).

2. Taḷarcci (Drooping/weariness)

The mother said proudly: "He who flinched and timidly drooped when I pretended to beat him with a stick when he refused to drink milk from the bowl, has now felled a mighty tusker in the battle-field unaware of the arrow sticking out of his chest" (Puram.310:1-5).

Uyavuttuṇai - Tuṇpattirkut tuṇai (Help in distress)

The hero admonished his heart when it thought of returning to his beloved he had left behind, instead of staying on to help in distress the merchants resting under the shade of the *ya* tree before proceeding further (Akam.343:14-16). The clear desolate cry of the hawk that had come away from its flock, indicating its loneliness, would be of help to persons traversing the desert-tract (Kuru.207:2-4). The hero said to his minstrel-friend: "If you were to stay for a while as a companion to help the anguished heart of the heroine in great distress at my separation, you will see my chariot there shortly" (Aink.477).

Uyavai - Kākkāṇkoṭi (A kind of creeper)

Kākkāṇkoṭi had spread along the way the player minstrels went causing their mouths to water (as it would slake their thirst) (Malai.136).

Uyā - Tuṇpam (Misery)

From the tops of the *ya* tree the hawk would cry often much to the misery of the wayfarers (Akam.19:2,3).

Uyir - Uyirūṭaiya poruḷ (A living being/life)

Lord Civaperumāṇ with his bright, matted locks and of great austerity, is the support of all living things (Puram.1:11,13). If waters began to flood the land, no fort could withstand it; if fire were to spread, there would be no shade left for living things (Puram.51-1,2). The pregnant cloud would rise to the right in the sky and roar before pouring rains to save the lives of people on earth (Pati.21:27-28). The hero parted from his beloved, crossing the desert-tract in the dry season when the rains that save living things, did

not pour at all (Akam.31:4,11,12). The hero said to the maid who ridiculed him, that it was not proper on her part to talk to him in that way as it was painful to him like a snake's bite that took away life (Nar.75:3,4). Wide rivers with their many branches fed the earth so that people living therein might prosper (Kali.34:1,2). Lord Tirumāl is the lord of all the living things on this earth (Pari.1:53).

2. *Āvi* (Life/soul)

To give food to others is to give them life (Puram.18:18,19). This world has the king as its life-centre; hence to the people of the world, neither water nor paddy constitutes life. It is the prime duty of the monarch to realise that he is the life of his country (Puram.186). Peruñ-cēral Irumporai would not care for his life during war (Pati.79:1). The foster-mother sadly said: "My fair daughter, who had not yet given up her parrot, ball and molucca-beans and other play-things, has changed in her grace, her kindness, tenderness to others and actions in general; what may this mean? May my life end now" (Akam.49:1-3). The hero referred to the heroine as one close to him as the soul was to the body (Akam.136:19). At midnight, the chill north wind blew, troubling even passionate lovers as they lay in their bed in intimate embrace, their bodies locked together as if they were two bodies with one soul (Akam.305:4-8). The heroine unable to bear the pangs of separation said: "Like the *makanṇil* birds that ever live in union without separation, I would rather give up my life than suffer thus from my unrequited passion." (Kuru.57:2-4). Manly endeavour was dear as life to a man; to a woman dwelling at home, the husband was dear as her very soul (Kuru.135:1,2). Modesty is greater than life (Nar.17:8). The maid and her mistress, the heroine, were so intimate that they were like a single soul divided between the two bodies (Nar.128:3,4). The mating calls of the crane from its perch on the palmyrah-frond crying continuously for its mate,

made the forlorn heroine anguished at the absence of her lord, waste away her life in grief (Nar.338:7-12). The heroine said that she might continue to bear her life if the hero were to come, ready to marry her (Aink.213:4,5). From the day the hero left the heroine, her precious and rare life began to waste away (Kali.5:18,19). The heroine addressed her son as her soul's darling, beautiful like Lord Murukan, with the beauty of the God seated under the sacred Banyan Tree (Kali.81:9,10). The cowherd who subdued the angry black bull with its strength, was compared to the Great God who took the life of the God of Death riding on his buffalo, by cleaving his chest with the edge of his foot (Kali.103:40-45). The hero said that his life was slowly melting away like wax on hot coals (Kali.138:21-23). The weapon wielded by Lord Tirumāl, fierce in warfare, destroyed the lives of the demons (Pari.2:48,49).

3. *Ocai* (Sound)

The *cīriyāl* has a sharp sound (Puram.138:4). The sharp sounding *pēriyāl* (the big *yāl*) had the colour of the whortle-berry fruit and a curved handle (Malai.36,37). In the battle-field where Evvi died, the minstrels broke into pieces their *yāl* with its sharp sound which they had earlier prayerfully played upon (Akam.115:8-10). The sound of the bells of the horses harnessed to the rolling chariot of the hero had a sound like that of bird-song (Nar.91:10,11). The heroine said that the word of the minstrel's wife, was hollow like the sharp-sounding drum in the hands of the minstrel (Nar.310:9-11).

4. *Uyirppu* (Breathing/sighing)

The big horn called *Kalīrruyir* had a pipe with a hole in it (as the instrument had a sound like the hard breathing of tusker, it was called *Kalīrruyir*. (Puram.152:15). In summer in the waterless high places, bull - elephants would lovingly escort their young mates breathing hard like minstrels carrying their drums on their way to a festival in another country (Akam.189:3-6).

5. *Mūccu* (Breath)

The ichorous bull-elephant would slumber on the hill-side where the waters ran down, while its young mate breathing hard would caress its back (Kuru.308:3-5).

6. *Uyirttanmai* (Life - like quality)

The picture to which the artist gave life, would retain its life - like quality as long as it lasted (Kali.22:5,6).

Uyirppu - 1. *Mūccu viṭal* (Breathing)

The bellows with its handle sent forth air like a cow-elephant breathing (Puram.345 8). The stag, would drink the clear water, after blowing aside with its breath, the jasmine flowers that had fallen upon it from the creeper covering the spurge plant in the *Mullai* tract (Akam.184:7-11).

2. *Iṭaiṭṭārutal* (Resting/relaxing/relief)

Karikāl Peruvaḷattāṇ would offer to war-bards who came to him, meat and other things so abundantly that their teeth got blunted by continually eating them; as they did not have the time to rest from eating, they began to dislike them (Poru. 118,119). "As a relief to my mental anguish, caused by the love - sickness inflicted by the heroine, I shall sing of one of the many cruel things she did to me" said the hero riding a horse of palmyrah-leaf stem (Kali.139:10-13).

3. *Varutta nikkam* (Relief from agony)

Even if a person standing on the bank were just to encourage with words another caught in a whirlpool without going to his rescue, the latter would get some relief from his agony (Kali.140:25,26).

Uram - 1. *Valimai* (Strength/power/prowess force)

The armed warriors of Palyāṇaic Celkelu Kuṭṭuvāṇ threw their spears powerfully at the enemy's elephants and destroyed them (Pati.28:1-4). The hero powerfully drove his fast horses without getting tired (Akam.9:14-16). The heroine said to her maid who revealed to her the decision of the

hero to part from her: "Will our lord have the strength to take us with him, his spear as his only help, without reflecting that the desert is difficult for women to travel?" (Akam.119:10,13-15). At midnight thunder reverberated such that the head of the snake was severed (Kuru.190:4,5). Though the hero with a strong heart went crossing many a track seeking wealth, he would surely return on the appointed day without fail (Nar.246:5-7).

2. *Neñcu* (Heart)

The hero in the forest away from his beloved put out with the rains of his effort, the fire of mental anguish that burned his heart (Akam.229: 6-9).

Uramili - *Tiṇṇaiyillātavan* (One who has no strength-weak-willed one)

He who stared at the young breasts of a maiden in the midst of a throng, had no strength of mind; he was a weak-willed person (Pati.12:50, 51).

Ural - *Iṭikkuru Ural* (Mortar for pounding)

The boar had a head like a mortar (Puram.152:3, 4). The elephant had legs like a mortar (Pati.43: 3,4). Fine-toothed women pounded grain in the mortar dug out in front of the house under the shade of the wood-apple tree to which a decoy animal had been tied (Peru.94-97). Women would pound the millet-corn, with a metal-bound pestle in a mortar, after husking the same in a wooden quern; cowherds would then cook the millet-rice using the waters of the spring in mud-pots placed over stone-ovens with cassia faggots feeding the fire (Akam.393:8,10-16). The maid said to the heroine: "Let us pour the bamboo-rice in the rock mortar and pound it with elephants' tusk as pestles; let us sing the husking - song while sifting the corn using the broad colocassia leaf as the winnowing fan" (Kali 41:1-4). The maid said "Let us sing the praise of the Lord of the hills, just as we sing of Lord Murukaṇ while pounding the mountain-

paddy in the rock mortar with pestles made of sandalwood and the tusk of an elephant that had killed a tiger" (Kali.43:1-6).

Uravar - Arivuṭaiyōr (Wise men of learning)

Peruñcēral Irumporai would grace with his gifts wise men of learning as well as fools, after carefully examining their merits (Pati.71:25-27).

Uravu - 1. Valimai (Strength/power/might)

The hero with his powerful spear would never grow weary of giving to solicitors of gifts (Puram. 334:10-12). The mighty tusker that had been cut down by the sword lay in the war-camp smelling of flesh (Pati.61:14,15). The jungle-river had crocodiles that could swallow mighty elephants, densely dark defensive forests on either side, and deep pools near its banks (Malai.211-214). The hero was lord of the hills on whose peak rested the powerful clouds that poured heavy rains (Akam.192:13-15). At midnight when everyone was asleep, the hero came like the mighty elephant and tried to open the door of the heroine's house (Kuru.244:1,2). The hero said to his charioteer that their mighty king had subdued his great enemies (Nar.81:10). The hero said to his companion that he could not sleep like the unceasing waves which sounded in the mighty sea even at night (Aink.172:3,4). Trees lost their beauty like the heart of a poor man forced to beg of another having lost his strength of mind, though he was ashamed to beg at first (Kali.120:4,5). The cloud after having drunk of the waters of the sea, as if to dry it up, poured rains heavily accompanied by powerful thunder, as if the waters of a pond had broken its banks (Pari.7:1-4).

2. Paravutal (Spreading/rising)

The hound grew wild with rising anger whenever any one approached it (Kuri.130,131). The hero was lord of the coast of the spreading sea (Nar. 78:11).

3. Mikutal (Exceedin)

In the hot day, when the sun's rays were exceed-

ingly warm, the heroine and her maid chased parrots with instruments fashioned for the same (Kuri.44,45).

4. Ulāvutal (Spreading/surging)

The angry flood poured over the land as if its spreading waves were out to destroy lives (Pati. 72:10). The beacon-light lit upon the tall mansion on the sea-shore at night, would call to the shore, the ships in the surging sea (Peru.348-351). Bees desirous of honey, swarmed to the *puṇnai* tree on the sandy bank, against which the surging waves dashed (Kuru.175:1-3).

Uravōr - 1. Arivuṭaiyōr (Wise men)

Cōnāṭṭup pūñcārurp pārppāṇ kauṇiyaṇ viṇṇan-tāyaṇ came of a well-known family of wise men (Puram.166:9). Peruñcēral Irumporai had such a matchless greatness, that he could only be held up as an example for wise men, and also other men who were generous to a fault; they could not be compared with him in any way (Pati.73: 1-3).

2. Valimaiyuṭaiyōr (Powerful men/mighty men)

Nāñcil Vaḷḷuvaṇ came of a line of powerful men who had a high ideal, never to retreat in battle (Puram.139:7). Iḷañcēral Irumporai was descended of a family of mighty kings who gave away to solicitors of gifts, the wealth acquired by them by capturing enemy forts (Pati.90:22-24).

Uravōṇ - 1. Arivuṭiyōṇ (A wise person)

Veḷimān was a wise man, who never uttered a falsehood to any one and who was like cool shade to those who came to him for succour (Puram.237:3,4).

2. Valimaiyuṭaiyavaṇ (A person with strength)

Cōḷaṇ Karikārpperuvaḷattāṇ was a descendant of a strong king who sailed his ships at sea by ordering even the Wind-God to serve him when the sea was becalmed (Puram.66:1,2).

3. *Perumaiyuṭaiyavan* (A person of nobility and greatness)

Malaiyamāṇ Tirumuṭikkāri came of a great family of noble kings, known for their never-retreating valiancy in war and their munificence in honouring minstrels with golden lotuses made from the caparisons on the royal elephants of defeated kings (Puram.126:1-4).

Urattu - *Muḷakkam* (Roar)

Kings had fearful war-drums that sounded like the roar of thunder (Puram.197:5).

Uraṇ - 1. *Arivu* (Knowledge/wisdom/intelligence)

Öymānāṭṭu Nalliyakkōṭaṇ of blameless wisdom and great effort, undertook all by himself the burden of bounteous giving that was borne by the seven munificent patrons from Pēkaṇ to Kāri (Ciru.113-115,126). A grieving woman love-lorn, went to the wise-elders and said: "If I have the intelligence to tell you convincingly about my plight, I would not suffer thus" (Kali.142:19-22).

2. *Ukkam* (Zeal)

Naṇṇaṇ after destroying the enemy forts with great zeal, gave away rare ornaments to singers without caring for their merit (Akam.349:5-8).

3. *Tiṇmai* (Strength of will)

Cōlan Nalluruttiraṇ desired the friendship of noble men of strong will who were like the hungry tiger, which would kill for its food a tusker making it fall to its right side, scorning to eat the boar it had killed the day before, as it had fallen only on the left side (Puram.190:10-12). As the thunder roared angrily, the snake lost its strength of will (Akam.92:11). The heroine in anguish at the separation from her lord asked: "How did this gossiping town come to know about the suffering I am undergoing here, sapped of my strength, at the absence of my lord" (Kuru.140:3-5). The maid referred to the hero who was about to leave the heroine, as a man with a strong-willed heart (Kali.12:10).

4. *Paṇṇukkōḷu* (Support)

All the hetaerae in their quarters said without exception that the hero was no longer a support for them (Kali.68:6).

Uri - 1. *Tōl* (Leather/skin)

The *karantai* hero of repute who recovered the herds of cows seized by the *veṭci* warriors by fighting with them all by himself, went to the world of the Dēvas like a snake that had cast off its slough (Puram.260:19-21). The flowers of the *veṅkai* tree lay on the hillside like a tiger-skin with stripes (Akam.205:19,20).

2. *Pāmpu Caṭṭai* (Slough of a snake)

The flowered garment was fine like the slough of a snake (Puram.397:15). In the desert-tract by which the hero went, mirage arose during the day as if the slough of a snake was floating in the air (Kuru.154:1,2).

Urikkuṭampai - *Tōlālākiya Kuṭil* (Cottage made of skins of animals)

The hero went in search of wealth, crossing the desert-tract haunted by *vatukars* with their fierce hounds and cottages covered by calfskin (Akam.381:7,8).

Uritu - *Urimai* (Belonging, right)

The hero desirous of enjoying the pleasure that belongs peculiarly to giving, went in search of wealth (Akam.69:4,5). The heroine suffered from shallow love-sickness as she could not attain the chest of the lord of the hills which was hers by right (Nar.322:7-9). The hero said "The love-sickness caused by my beloved with bright ornaments has destroyed my natural qualities properly belonging to me" (Kali.138:20,21). For those who worshipped Lord Tirumāl the heaven belonging to Him would become theirs by right (Pari.13:12,13).

Urimai - *Uriyatām taṇmai* (Right of ownership)

The maid inquired of the heroine: "I am happy because our people have agreed to make you

the property of our lord; would this town still gossip?" (Kuru.351:4-8). Minstrels and players whose rightful duty it was to make faultless music adored the Pāṇṭiya kings, along with their kinsfolk (Pari.10:130,131).

Urimai-cepputal (Betrothal)

The maid said to the heroine when the hero's kinsfolk came to fix his marriage with the heroine that her people had confirmed their marriage with a betrothal (Kuru.351:5).

Urivai - Tōl (Skin)

The holy seer at Tiruvāṇṭkuṭi wore a deer-skin as a mantle (Muru.128-129). The drum of victory covered by the skin of a brave bull that knew no defeat, sounded loudly (Akam.334:1,2).

2. Paṭṭainār (The fibre of the bark)

Soldiers adorned a memorial-stone with a wreath of red *karanatai* flowers woven with the fibre of the bark of the *atti* tree sliced by an arrow (Akam.269:10-12).

3. Pūmpu caṭṭai (Snake skin/slough)

The slough of a python with stripes, hanging from a rock, appeared like a cataract descending from the hill (Akam.327:12,13).

Uru - 1. Accam (Fear/awe/terror)

Cōḷan Rācacūyam vēṭṭa perunaṅkiḷli had the wrath of Lord Murukaṇ and inspired fear like Him (Puram.16:12). The fearsome goblin-maiden danced the choric danced singing the praise of Talaiyālaṅkāṇattūc Ceruveṇṭa Pāṇṭiyaṇ Neṭuñceḷiyaṇ that he may live for years more numerous than the stars in the sky for having given them a rich fare of countless corpses (Puram.371:25-28). In the battle-field where Kaḷaṅkākkayṇṇi nārmuṭic cēral fought, bands of dwarfish-goblins danced in delight devouring corpses to their fill (Pati.36:12). The goblin-maiden had a gait inspiring terror in the beholders (Muru.51). Karikāṇ peruvalattāṇ was a great chief, with the wrath of Lord Murukaṇ and

awesome like him (Poru.131). At Kavirippum-paṭṭiṇam wise men of erudition raised their fear-inspiring flags indicating that they were ready for disputation (Pat.169-171). In the sacred mountain of Āy there was a hillside fearful to behold named Kaviram (Akam.198:14-25). The tiger had a fearful strength and thirst for blood (Nar.192:1). The young one of the monkey which had disturbed the bees in its desire to taste honey, leapt into the fearful branch nearby, frightened of the angry bees (Aink.272:1-3).

2. Alaku (Beauty)

The minstrel's wife had the pride of learning and the beauty of form of a peafowl (Poru.47). Beautiful Cellūr had a sacrificial fire which never died (Akam.220:3). When the Pāṇṭiya king bathed in the river Vaikai along with the people of the beautiful city of Kūṭal the sight was like Lord Indra bathing in the celestial river, the aerial Ganges (Pari.Ti.2:90-96).

3. Niram (Colour)

The white royal canopy of Cōḷaṇ Nalaṅkiḷli was lofty like the moon with its beautiful colour (Puram.31:4). After the rains, cochineal insects appeared on the ground blood-red in colour (Akam.74:3-5). The round-shaped *inkai* bud, was vermilion-coloured (Nar.193:1). The silk-cotton tree put forth in mid-summer, flame-coloured flowers (Kali.33:10). In the ocean of milk, differing in colour from his body on the bed of the thousand-headed serpent Āticētaṇ. Lord Tirumāḷ has his conscious sleep (Pari.13:26-29).

4. Vaṭivam (Form/shape)

The white royal umbrella of Karuṅkai oḷvāṭ perumpeyar vaḷuti was shaped like the full-moon (Puram.3:1). Neṭuñcēralātaṇ destroyed his enemy country by giving it to fire, totally changing its old shape (Pati.15:7). Dwarf-goblins of different shapes escorted to Lord Murukaṇ, the devotee yearning for His grace (Muru.282). In the east when the full moon arose and spread its rays,

night came on with a bright form matching the day (Matu.547,549). The cloud of the colour and form of a sword, shed drops of rain accompanied by bright lightning (Akam.218:3). In the cold windy season, jasmine flowers shaped like the jungle-cat's teeth appeared (Kuru.240:3,4). Clouds appeared in different shapes to the delight of the people, like herds of elephants collected by Āy Anṭirai to be given away to surprised suppliants when they came to him (Nar.237:7-10). The *pakanrai* flowered with its white petals in the shape of the half-moon (Aink.456:1,2). The ladle-like petal of the glory-lily blooming all over the hill-slope was comparable to the hand of the heroine (Kali.59:3,4). The river Vaikai carried with its waters foam, shaped like snowclad peaks between its lofty banks (Pari.7:40,41).

Urukku - Kaṭṭipporu! Nekiḷcci Perṛa nilai (Melting)

As the minstrel's wife walked along the ground, red like melted wax, boils appeared in her feet because of the gravel stones (Poru.43-45). The jungle-hen had many spots on its body, like milk spirted upon melted butter (Nar.21:6-8).

Urukeḷu Teivam - Accam Uruttum Ananku (Deity inspiring fear)

The hero comforted the heroine swearing thus: "If I were to come to you after sporting with the women suspected by you, may the deity inspiring fear trouble me" (Akam.166:7-9).

Urukeḷu Maṇṭilam - Accam Mikka Nayirṛumaṇṭilam (The orb of the sun inspiring fear)

The orb of the sun inspiring fear with its radiant beams, arose in the sea and great men and wise, adored it (Akam.263:1,2).

Uruttiraṇār - Pulavar (Poet)

He has composed poem No.274 in *Kuruntokai*. He has mentioned in it in an interesting way, the cruelty of the desert-tract which, however, would be easy to traverse, if the hero were to think about the sweet qualities of the heroine.

Urupam - Veppam (Heat)

When Āy Eyiṇaṇ fought and died, flights of birds hovered in the sky shading his body from the heat of the bright-rayed sun (Akam.181:7,8).

Uruppu - Veppam (Heat/warmth)

Kaṭal pirakkōṭṭiya ceṅkuṭṭuvaṇ marshalled his vast armies like a flood to put out the hot fire of the wrath of the enemy kings (Pati.50:15,16). The bright hot sun, gradually lost its brightness and sank behind the western hills (Matu.545-547). The sun's orb shone bright in the forest burning like fire (Akam.11:1,2). In the waterless long way, the heat of the sun rose, as if a white cloak had been spread out (Nar.99:1,2). The heroine asked her maid: "Will it be in keeping with our chastity if we were to pray to the sun to cause the cloud to shower rain, to remove the heat of the stones on the path taken by our lord who had parted from us?" (Kali.16:6-8).

Urupu - 1. Niṛam (Colour)

Lord Tirumāl's complexion is of the colour of sapphire (Pari.3:3).

2. Vaṭivam (Form)

Monarchs with white canopies of state had a form like the sun (Pati.52:29-31).

Urum - Iḷi (Thunder)

The tuskers of Cōḷaṇ pōrvaikkōpperunarkīḷi, trumpeted more boisterously than thunder during the rainy season (Puram.81:1,2). Huge billows disturbing the wide expanse of the sea, roared like thunder (Pati.51:1,2). Celestial beings thirty three, of eighteen denominations, eager to see Lord Murukaṇ at Āviṇaṅkuṭi wheeled across the heavens dazzling like the stars, moving with the rapidity of the wind, mighty as the soaring fire, their voices resounding like rumbling thunder (Muru.167-174). Thunder that burnt down trees and incinerated even hills, was compared to Neṭuñceḷiyaṇ (Matu.62,63). At midnight when people slept, it rained heavily accompanied by sweet-sounding thunder (Akam.58:1,2). It rained

at midnight, roaring thunder shattering the earth, streaks of lightning dazzling in the sky and clouds that had drunk the water of the eastern sea looking like ranks of royal elephants in the battle-field (Akam.278:1-5). Roaring thunder destroyed the hood of the snake (Kuru.391:3). Already wounded in its fight with a tiger, the bull-elephant's trumpeting as it was hit by the arrow of the heartless hunter desirous of its tusks, resembled the sound of the thunder (Nar.65:5-8). The message sent by the heroine, troubled the lorn hero in his war-camp, as much as the thunder in the rainy season (Aink.441:1). Musical instruments sounded like thunder in the rainy season (Kali.105:24). The cloud that had drunk fully of the cold sea, unable to bear the weight, poured rains as if a tank had burst its embankment, while thunder reverberated (Pari.7:1-3).

Urumpu - 1. *Vemmai* (Heat/cruelty)

The country attacked by the soldiers of Palyāṇaic Celkeḷu Kuṭṭuvaṇ, unaffected like Death by the cruelty of any enemy, was ruined; sponge-gourd plants and cow's thorn grew wild therein (Pati.26:10-14). Iṭantirayaṇ, sat in state with his council of ministers free from any cruelty, his heart open and joyous, after having discharged his duty of giving, as a munificent patron (Peru.446,447).

2. *Accam* (Fear)

The lion with its fearless heart, would kill the tusker and roam about, while the hillslope with humming bees, echoed to its roar (Nar.112:3,4).

Urumu - 1. *Iṭi* (Thunder)

The voice of the warriors resembled the sound of thunder which shook the earth (Pati.30:41,42). Far-famed Cempiyaṇ with his goodly chariots, his strong arms adorned with bracelets destroyed the enemy fortresses against whose lofty doors thunder rubbed its neck for relief (Ciru.

80-82). The hero came at midnight for his tryst when thunder angrily dislodged the lofty hill with clefts, wherein snakes dwelt (Nar.104:8-12). When the fiery wind blew, the big bright flowers of the silk-cotton tree, would fall down like flames of fire from the sky caused by the thunderbolt (Aink.320:1-3). The lofty peaks of the Himalayas guarded by Lord Indra in the north, was enveloped by thunder (Pari.9:1-3).

Uruvap pakṛer iṭaiyōṇ - Iṭaṇcēṭceṇṇi (Karikāḷaṇ tantai) (Father of Karikāḷaṇ)

Iṭaṇcēṭceṇṇi had a victorious spear and many beautiful chariots. His son Karikāṇ peruvaḷattāṇ was a valorous hero, with a ferocity resembling Lord Murukaṇ's (Poru.129-131).

Uruvam - 1. *Vaṭivam* (Form/shape)

Kāṇappēreyil had high walls touching the heavens; ramparts and bastions that had a form like the star-spangled sky, and a defensive forest (Puram.21:3-6). The well-shaped moon spread its milk-white rays in the sky (Ciru.250,251). The hero unmindful of the hazardous path in the jungle, parted from his beloved, seeking wealth noble like the Lord Civaṇ who has the well-formed bull as his mount (Kali.150:11-13).

2. *Niṛam* (Colour)

Warriors eager to go to the battle-field, strewing red-coloured millet along with blood, worshipped the war-drum (Pati.19:3-7). At Uraiyyūr of the Cōḷas in the grove with its white sands beside the great river Kaviri, the *Pankuni* festival was celebrated (Akam.137:5-9). At dawn during the rainy season, herds of bears would hunt for their food along the hilly track, like a colourful flock of sheep of the men of the Pūḷi country (Nar.192:3-5). Lord Murukaṇ's complexion was of the colour of burning fire (Pari.19:99).

3. *Aḷaku* (Beauty)

In the market-street after the festival, many beautiful flags fluttered (Matu.366,374). Āvi of

the Vēḷir clan defeated the Maḷavars with fine horses, and made them flee from the field (Akam.1:2;3). Holding his fine strong bow in one hand, and a well-chosen arrow in the other, the hero enquired of the heroine about the path taken by the elephant chased by him. (Akam.82:10-12).

4. *Kavaru* (Dice)

In the pearly sand-dune, after union with the hero, the heroine, grew exceedingly cheerful, like a gambler who had drawn first a single (number one) entitling him to play on further, and then two fives upon his dice (Kali.136:5,6).

5. *Uyir* (Life)

Many musical instruments sounding in his hands, taking back into himself all life, the sapphire-throated one (Lord Civaṇ) danced the *Koṭukottī*, dance (Kali.Invo.5,6).

Uruvaṇ - *Niṛamuṭaiyavaṇ* (One with a certain complexion)

When the demon-hordes carried away the Sun and hid it, He of the collyrium complexion, the mighty Lord Tirumāl, relieved the misery of the world by retrieving the Sun and re-establishing it in the heavens (Puram.174:1-5).

Uruvu - 1. *Vaṭivam* (Form/shape/appearance)

The white canopy of state was shaped like the Full moon (Puram.3:1). The holy seers in Tiruvāvinanḱuṭi had a faultless appearance (Muru.128). Lord Tirumāl of lofty eminence, has a beautiful form of aquamarine hue (Peru.402). The maid said, to the foster-mother: "Though you have prayed to the God with various forms, offering them odoriferous flowers, and fragrant objects like incense and sandal-paste, you are unable to find out the real cause for the heroine's ailment" (Kuri.5-8). The egg of a turtle was shaped like a gambler's dice wrought out of an elephant's tusk (Akam.160:5-6). The big folded buds shaped like the head ornament called *Curitakam* finely

wrought by expert goldsmiths, blossomed in the *kōṅkam* trees (Nar.86:5-7). On the sand-dune washed by the waves of the sea, flocks of birds of different shapes rested with their mates after they had fed on their chosen prey (Kali.132:1-3). The ornaments on the chest were of lovely forms, with exceeding fragrance (Pari.1:23,24).

2. *Niṛam* (Colour/hue)

Flags of many colours waved from atop the hill-like elephants, as if they were brushing the skies (Puram.38:1-3). The heroine and her companions adorned their tresses with lovely wreaths of many colours; they rested under the cool shade of the Asoka tree with its tender shoots, of fiery-red colour (Kuri.103-106). The hierophant performed his frenzied dance, offering as a sacrifice a ram along with cooked rice of many colours (Kuru.362:1-5). The *pakanrai* flower with its silvery leaves, was of the colour of the moon seen during the day (Aink.456:1,2). The fierce tawny bull was of the colour of the three-eyed God (Lord Civaṇ) (Kali.104:12). Iruṅkuṇṇam had as its presiding deities (Lord Māyōṇ and Lord Baladēvā) the two great Gods who were of different complexions like the sea, and the grove by the sea, but whose work was identical and inseparable like word and meaning (Pari.15:11-14).

3. *Aḷaku* (Beauty)

The heroine walked gracefully at midnight like a well-wrought doll of exceeding beauty (Akam.142:20-22).

4. *Uvamaiyurupu* (Comparison)

Kaṭuvaṇiḷaveyiṇaṇār praised Lord Tirumāl that His countless hands were comparable to his endless renown (Pari.3:32).

Uruḷ - 1. *Cakkaram* (Wheel)

The *kaṭampa* tree has wheel-like flowers (Pati.Pa.4:7). Lord Murukaṇ's chest is adorned with a garland of *kaṭampa* flowers resembling the wheels of a chariot (Muru.10,11). Lord Murukaṇ wears a garland made of the *kaṭampa* flowers resembling a wheel (Pari.5:81).

2. *Uruṇṭai* (Globe/round)

The sound of the round-shaped *maḷuḷi* drum, was compared to the cry of the harsh-voiced great-owl (Akam.19:4,5). The mother decked her son with a three-stranded round chain fitted with pearls from the sea, and other gems (Kali.85:12,13).

Uruḷi - *Uruḷai* (Wheel)

Across a field of *neytal* flower shaunted by bees, the sturdy wheel of the chariot passed (Pati.27:10,11).

Uruḷai - *Cakkaram* (Wheel)

The tall wall of the shed was worn out as the ploughs and the wheels of the small cart had been placed against it (Peru.188,189).

Urai - 1. *Uraikal* (Touchstone)

The golden spots of the women shone like streaks of gold on a touchstone (Muru.145).

2. *Ponṇai Uraitta Urai* (Mark or streak of gold on a touchstone)

In the market at Maturai city, there were many experts at assaying the purity of gold when rubbed against a touchstone (Matu.513). The golden complexion of the woman, sallow and pale owing to love-sickness, resembled a gem with streaks of gold (Kali.48:16,71).

3. *Col* (Word/speech)

To cheer up the anguished queen in the palace in her distress, her attendants and foster-mothers kept telling her many words of comfort, short and long, all to the effect, that her dear spouse would certainly return to her side soon (Netu.153-155). Cēralātaṇ sat facing north and entered upon his fast unto death, ashamed of his being wounded in the back in his battle with Karikāl vaḷavan at the field of Veṇṇi; on hearing this painful report, good men and wise, gave up their lives (Akam.55:10-15). The good mother of the heroine, remaining dazed at home after the elopement of her daughter said: "On hearing

the harsh words of slander of the women of this gossiping town, for some days I pretended ignorance without even letting out a sigh of grief" (Nar.143:7-9). The heroine declared: "I shall go in search of my lord whenever I hear reports about his presence" (Kali.146:29,30). Every evening many pious devotees came to Tirupparaṅkuṇṇam carrying flowers, tender shoots, fine garments, gems and spear, singing words of praise to Lord Murugaṇ at his sacred Katampa tree (Pari.17:1-5).

4. *Colluḷal* (Mention/speech/utterance)

Pāṇṭiyaṇ Ilavantikaip paḷlit tuṇciya Naṇmāraṇ had a reputation worthy of mention like that of Lord Māyōṇ (Puram.57,2,3). Bounteous Pāri worthy of mention for his great reputation for giving, would give away tuskers and jewels to suppliants who came unto him with their learning as their only support (Akam.303:8-10). The brahmins had a holy water-vessel hanging from a hoop and a trident-staff worthy of mention (Kali.9:1,2).

5. *Pukaḷ* (Fame/reputation/Goodname)

More numerous than the sands heaped by the waves on the sea-shore, were the kings who had passed away after ruling over this wide world so well that their fame had spread everywhere (Matu.235,236). Among the many kings descended of a uniformly noble family, like the well-arranged hundred-petalled lotus, only a few can be counted who had good reputation and honour (Puram.27:1-5). The noble victories of Kaḷaṅkāy kaṇṇi nārmuṭicēral were famous (Pati.35:2) Pāṇṭiyaṇ Neṭuṇceḷiyaṇ at the battle of Talai-yālaṅkāṇam, fought with the seven enemies who opposed him, and defeating them in a single days' fighting and seizing their war-drums, slew them and performed a field-sacrifice which spread his fame everywhere (Akam.36:13-23). Of great repute was the lofty Kolli hill of Poraiyaṇ (Nar.185:6,7). In the village-common, grew the fame of the cowherd's powerful arms and the soft arms of the smiling heroine (Kali.102:37-39).

6. *Puṇainturai* (Speech of praise)

With songs and music, dance and speeches of praise, settlements of people in Maturai were full of pleasant noises (Matu.616-619).

7. *Mulakkam* (Roaring)

As the wedding-drums were beaten at Kūṭai city, the hill of Tirupparaṅkuṇṇam reverberated in response (Pari 8:34,35).

Uraikkattalai - *Ponṇurai mārṛu ariyappaṭum kaṭṭalai-ai* (Touchstone used to assay gold)

The pig sleeping after feeding upon the millet-corn, its back covered by pollen shed from a bunch of convolvulus flowers, was likened to the touchstone used to assay gold (Akam.178:2,9-12).

Uraikal - *Ponṇai Uraikkum kaṭṭalaikkai* (Touchstone for assaying gold)

The beetle that buzzed at the pollen of the *piṭavam* flower was of the colour of the dark touchstone used to assay gold (Nar.25:2-4).

Urōkiṇi - *Urōkiṇi enap peyariya nāṇmīn* [The star called *Urōkiṇi*-Aldebaran]

Seated on her couch in the palace, the queen thinking about her husband away at the battle-field, sighed that it was not given to her to be inseparable from her lord, like the star *Urōkiṇi* beloved of the Moon (Netu.161-163).

Urōtōkattut Kantarattaṇār - *Pulavar* (A Poet)

His given name was Kantarattaṇār. Urōtōkam was his native place, referred to variously as Ōrōtōkam, Ōrōṭakam and Ūrōṭakam in the palm-leaf manuscripts. It is now identified as Oṭak-aṭam in Kāñcipuram taluk. Five poems of his, find a place in Cankam collections; *Narṛinai* (306), *Kuruntokai* (155) and *Akanāṇṇūru* (23,95 & 191). Vaiyapurippillai in his Cankam edition has included under his name eight pieces, adding to the above, three poems of *Narṛinai* 116,146,238. The poet has beautifully portrayed the picture of the tillers who took for sowing in the morning, seeds in baskets, returning home in the evening

with the same baskets filled with flowers (Kuru. 155). He has also described, the salt-merchants walking with cudgels in their hands, and sandals of leather at their feet, and wearing on their heads wreaths of trumpet-flowers and oleander, woven with fragrant screw-pine flower (Akam.191). See Kantarattaṇār, Ōrōṭakattuk kantarattaṇār.

Ulku - *Cuṇkam* (Toll)

Troops of bowmen were seen in towns with big highways along which loads of pepper on donkeys were carried by merchants; travellers passed by the gate, at which toll - money was collected by officials (Peru.80-82). In the harbour at Pukar by the sea, customs officials daily collected toll, never lazy but ever active like the horses drawing the chariot of the Day-star (Pat.122-125).

Ulakkai - *Poruṭṭalai uralil iṭṭu iṭṭipataṅkuriya karuvi* (An implement for pounding things in a mortar - a pestle)

Food was cooked using rice that had been pounded out of white paddy using a big pestle with a metal-band (Puram.399:1,2). The metal-bands of pestles became blunted owing to constant pounding of paddy (Pati.24:19). Paddy-grain that had been gathered by ants, was pounded with hardy pestles in a mortar carved out in the ground where a decoy deer had been tethered; the rice so obtained was cooked in an oven (Peru. 95-97,100). The pregnant white heron, scared of the sound of the big pestles as the short-bangled women pounded into beaten rice the ripe paddy from the field, would leave the shelter of the plantain and fly off to the mango tree (Akam. 141:16-21). The heroine agreed to sing about the hill of him who caused her malady without a cure, as the women pounded with the pestle made of an elephant's tusk, the ripe ears of millet corn, in a mortar made out of sandal-wood (Kali.40:3-7).

Ulakattōr - *Ulakamakkaḷ* (People of the world)

Minstrels and others blessed Cēralāṭaṇ that he might prosper in the interests of the people of the world (Pati.15:22-26). Many were the affluent

men of this world whose fame disappeared soon, but the fame of Kaḷaṅkāyḱkaṇṇi Nārmuṭiccēral that grew out of his munificence, shone forever (Pati.38:1.2).

Ulakam - 1. Nalam (The world)

Kuṭapulaṭiyanār exhorted Pāṇṭiyāṇ Neṭuṇḷceiyaṇ to establish reservoirs of water on the earth, if he desired to enjoy the wealth of the next world after death (Puram.18:13,28). Uṛaiyūr Mutukaṇṇaṇ Cattaṇār exhorted Nalaṅkiḷḷi to grace with gifts poor people of this sub-lunary world who came to him for succour (Puram.27:14-17). Men who desired to be remembered in this unstable world, established their lasting fame before they died (Puram.165:1,2). This world is sustained only because it has men with many good qualities (Puram.182). Pakkuṭukkai Naṅkaṇiyār exhorted thus: "Heartless must be the one who created this world, wherein funeral drums sound from one house and wedding bells from another; this world indeed is a cruel one; know therefore its true nature and prepare yourself for liberation by doing good" (Puram.194). Warriors slain in battle would enjoy connubial bliss with celestial damsels in the upper world (Puram.287:10-12). Kaḷaṅkāyḱkaṇṇi nārmuṭiccēral was famous in this world like one Vaṇṭaṇ of variegated wealth and established reputation (Pati.31:21-23). It is only Lord Murukaṇ, the incomparable one of this world surrounded by the dark waters of the sea, who would give the rare blessing of liberation (Muru.293-295). Tirumāḷavan, aware of the transient nature of this world would give gifts to suppliants but would not easily let them go if they wanted to leave soon (Poru.175-177). Iṇantirayaṇ was lord of the old city of Kacci (Kāñcipuram) of ancient fame in its wide world, where people practising many religions worshipped their deities (Peru.410,411,420). Lord Tirumāḷ, Discus and conch in his hands and Tirumakaḷ on his chest, straddling the wide world grew in stature beyond the heavens when the sanctified

water poured by Bali touched his hands. (Mul.1-3). More numerous than the sands washed ashore by the sea-waves were those who had died after ruling the wide world with repute (Matu.235-237). The maid said to the foster-mother: "The heroine, her gazelle-eyes troubled, sobbed in helpless anguish hoping that she might get the pleasure of union with her lord in the next world though her parents might not give her in marriage to the hero when her true love was revealed to them" (Kuri.23-26). Naṇṇaṇ would give to bards rare ornaments obtained as booty after defeating many enemies, such that his lasting fame was established in this world (Malai.70-72). It is a well-known saying that the fortunate parents of children whose blameless appearance attracted even enemies, would live with fame in this world and attain the next world too (Akam.66:1-5). The maid asked the hero: "If false utterances were to be found in a great man like you, where can one look for truth in this world?" (Akam.286:15-17). The maid blessed the foster-mother who first brought the good tidings of the Lord of the Hills coming to marry the heroine, that she might attain the rare nectar along with the heavenly world of great repute (Kuru.83:1,2,5). Joy and youthfulness would daily waste away fast in this world, even as the shadow of an arrow shot from a bow disappeared immediately (Nar.46:1,2). The hero said that his son's mother, chaste like the star *Aruntati* in the heavenly world, deserved a rare feast after his king's work was done (Aink.442). The heroine said in anguish: "How is it that the king who protects the living beings of this world like his own life, does not care to save mine, by bringing before me one who is dear to me as my own life?" (Kali.143:52-55). Lord Tirumāḷ exists as the sensory organs, the senses and the elements; therefore, the primordial essence, righteousness, time beyonding the beginning, space, air and fire and all living beings in the three worlds, are found in Lord Tirumāḷ (Pari.13:14-25).

2. *Ulaka Uyir* (Creations/living beings of the world)

Living beings in this world appear and disappear like the players on a festive stage taking various roles one after another (Puram.29:22-24). The River Kāviri runs due east, fostering and making prosperous, living beings in this world (Pati.50:4-6). The heroine said to her maid: "The night is full of dense darkness; people now silent, have settled down to rest; living things in this wide world to sleep; I alone am miserable and sleepless" (Kuru.6). Variform clouds rose up in the sky, delighting the living beings on the earth, resembling herds of elephants gathered together by Aṇṭiran to be given away as gifts to wondering suppliants (Nar.237:6-10). As this world of living things became ruined if the skies failed to pour rains, the heroine would lose her charms if the hero were not to grace her with his love (Kali.25:27-29). Lord Tirumāl is the protector of all life in the triple-seven worlds under the shade of His single umbrella of grace whose stem is righteousness (Pari.3:74-76).

3. *Makkaḷ* (People)

If a king weak in mind, along with his undiscerning relatives, were to extort taxes from the citizens, like the field ravaged by an elephant he would not benefit by it; the people also would be ruined (Puram.184:7-11). Iḷaṇcēral Irumporai had a kind heart that gave gifts relieving the misery of those in want in this wide world of men (Pari.86:5-7). Neṭuṇceḷiyaṇ would not submit in fear even if all the men of this wide earth bounded by the roaring seas were to come against him along with the high Gods of the upper world (Matu.199-201). It is the nature of this world of men, to show two different facial aspects, the first while begging for a loan for one's subsistence, and another when the same has to be returned later. (Kali.22:1-4).

4. *Uyarntōr* (Great men)

Great men have declared that the wise would

never default in the discharge of their duties (Nar.327:4-7).

Ulakaviṭaikali - *Ulakattiṭkuc cellum Iṭaikali* (The corridor leading to the upper world)

Beyond the entrance to the upper world of the Gods, at the end of the corridor carved out of the silver mountain to enable the passage of the chariots of the Mōriyar with their heaven-kissing canopies and pennons, shone the broad orb of the Sun (Puram.175:6-9).

Ulaku - 1. *Ulakam* (The world/earth)

The Himālayās is in the North: if Āykuṭi were not there in the South, this wide earth would have turned upside down (Puram.132:7-9). The hero had a horse, swift-natured like a bird that flew up as if it wanted to go beyond the earth (Akam.64:2). The heroine, emaciated at the parting of her lord said: "As the hot jungle through which my lord passes, is fearful like a mountain, may the artificer of this world go to the same wilderness and suffer likewise" (Nar.240:1,10). Under the protecting shade of the two divine feet of Lord Civaperumāṇ having on one side of his blue-complexioned body, Goddess Uma of the bright jewels, the three-fold world burgeoned (Aink.Invo.). Not even in dream can a lazy man hope to get great things, without endeavouring to seek the wealth, nor a rich man hope to attain the upper world of the wise, without doing acts of charity (Kali.92:2-9). Lord Tirumāl, Lord Cīvā and Lord Ayaṇ (The creator) along with the twelve sun-gods (Ādityas) who dispelled the darkness of the world and others too, went to Paraṅkuṇṇam to see Lord Murukaṇ (Pari.8:1-10).

2. *Ulakattuyirkaḷ* (Living beings of this earth)

When the sun set, dusk came on as if it were creating the fearful night at which all life on earth trembled together; the dark seas resounded, the cold waves lapped the shore and the flowers folded themselves (Kali.134:4-10).

Lord Murukaṇ is the sovereign Lord of life in all the seven worlds (Pari 8:64).

3. Makkaḷ (People)

In the great sea appeared the orb of the Sun with its bright rays out-spread, to be worshipped by the people of the world (Akam.263:1,2). With Lord Murukaṇ with the cock in His flag as the protector, the people of the world lived happy days (Kuru.Invo.5,6). The rains poured as of old, so that the people of the world might take up their work after many days of drought (Nar.42:1-3). When the sun disappeared, darkness spread on earth at eventide, like the regime of an unrighteous petty chieftain with his unjust rule after the death of a good king who had ruled the people righteously and justly (Kali.129:3 - 7). Lord Civaṇ, true to His boon given to Indra, mutilated the embryo that was engendered by His Divine union with Goddess Uma, much to the wonderment of the people of the world (Pari. 5:28-35).

Ulaṇṭu - Paṭṭuppulu (Silk - worm)

The bull resembled in colour, the silk-worm upon a high branch (Kali.101:15).

Ulamaraḷ - 1. Cuḷalutal (Agitation)

The maid said to the hero coming to his tryst by night with the heroine: "Even if you were to suffer for a single day, the heroine will not live the day after; as your way is fearful and hazardous, we are agitated about your safety" (Akam. 18:8-12).

2. Varuttam (Sorrow/sadness)

The antlered stag running after a mirage in vain and not finding water to drink, would with a sorrowful heart, call out for its mate (Akam.395: 8 - 11).

3. Uḷattal (Agitation upset)

The hero stopped the heroine saying, "Please, tell me the remedy for this painful sickness you have caused in me upsetting me thus" (Kali.113:1-3).

Ulamaruvōr - Cuḷalvōr (Persons who are agitated)

The maid said to the heroine: "He who is in agitation, yearning to embrace your goodly arms, will not forget the cold dewy season" (Aink.464: 3,4).

Ulavai - 1. Marakkīḷai (Branch of a tree)

The elephant suffering from thirst, would stay under the striped shade of the branches of a tree satisfied with the bowstring-hemp for its food (Akam.199:4 - 7). The female doves called for their mates perching on the dry branches of the tooth-brush tree in the desert track (Kuru.79: 2-5). The crickets chirped, hiding in the branches of the tooth-brush tree (Nar.252:1,2). The woods with their withered branches no longer green, troubled those who had left their happiness behind (Kali.11:10,11).

2. Kāruru (Wind)

The hero eloping with his beloved after union with her, said to her half-way across the desert tract: "Relaxing under the shade of the banyan tree in the rainless jungle where the winds blow fiercely, let us proceed fearless of anything resting wherever possible" (Nar.76:2-5).

3. Ulartai (Drying)

The spider wove its web in the dried-up branch of a thorn-tree with a broken top (Pati.39:12,13).

4. Vēlamaram (Babul tree)

On the thorny babul tree with its leafless top, the spider wove its web (Akam.293:1-3; V.V.comm).

Ulā - Naṭamāḷutal (Moving about)

The bear rising up at dawn and moving about in search of prey would, if it were sated with the fruit of the mahua, eat the grub inside the anthill (Akam.81:1-5).

Ulai - 1. Camaittarṅku vaikkum ulai (Boiling water for cooking)

A certain minstrel elated at the plenteous gifts heaped on him by Piṭṭankorraṇ exclaimed

joyously thus: "Prepare the vessel with boiling water for cooking rice; make copious draughts of toddy available to all; may our women happily wear wreaths; do whatever you want to do; no more worry for us hereafter". (Puram.172:1-4). The new bride would make beaten rice by pounding the paddy from the ripe ears of corn from the big field, so that she might cook it in a vessel of boiling milk placed over a many-sided oven (Akam.141:14-18).

2. *Kollaṇatu Ulai* (The forge of a blacksmith)
The crab had forked claws resembling the broken pincers of the blacksmith working at his forge by treading upon his bellows with his feet (Peru. 206-208). The leaf of the water-lily entangled in the vine of the rattan-cane plant growing on the bank of the pond, looked like the bellows at the forge of a black-smith, bulging and sagging alternately when pulled by the rope (Akam.96: 3-7). The big he-bear searching for prey at midnight would surround the ant-hill; his growl frightening the snake inside it, the bear would breathe heavily like the bellows of a blacksmith's forge, and dig into the anthill for grub (Nar. 125:1-5).

Ulaikal - Ulaiyitattuḷḷa aḷaikal (The anvil in a forge)

The track traversed by the hero had many pathways with rocks hot like an anvil, whereat cruel-bowed hunters sharpened their arrows (Kuru. 12:2-4).

Ulaivu - 1. Taḷarcci (Weakness/weariness)

The expert goldsmith, never-wearying in his profession would mend and make perfect a jewel if it had been broken (Nar.363:4,5).

2. *Varumai* (Poverty)

Naḷḷi had a noble charity which gave unfailingly to all who eagerly came to him thinking of his bounty, thereby relieving their poverty (Puram. 158-13-16).

3. *Tōlvi* (Defeat)

Iḷantirayaṇ gave away to minstrels as gifts the horses left behind by the enemies defeated by him, along with the saddles (Peru.491-493).

Ulōccanār - Pulavar (A Poet)

Among the Jains, the religious rite of removing the tuft of hair from the head was called *Ulōccu*. It may be seen from this that this poet might have been a Jain. Thirtyfive poems of his are to be found in the Caṅkam classics viz. Akam.20, 100, 190, 200, 210, 300, 330, 400; Kuru. 175, 177, 205, 248, Nar. 11, 38, 63, 64, 74, 131, 149, 191, 203, 223, 249, 254, 278, 287, 311, 331, 354, 363, 372, 398, Puram. 258, 274, 377. His poems are cast both in Akam and Puram. Of the 32 Akam pieces composed by him, 31 are in *Neytal* genre and 1 (Nar.34) in *Kuṟiñci* genre. From this it may be seen that he preferred to sing mostly in *Neytal* genre. Descriptions of *Neytal* tract, and much information about fish are found in his work. As he has referred to a town called Kāṇṭavāyil in *Neytal* tract, surrounded by groves and backwaters, it may be considered to be his native place. In Akam.210, reference is made to fishermen catching big fish by throwing javelins at them. He has beautifully described in Nar. 149 the nature of gossiping women who spread scandal in the streets. In his poem in Puram. 377, he has sung the praise of Rāca-cūyam vēṭṭa perunarkīḷi in *Pāṭṭiṇṇai*.

Uvakai - 1. Makīlcci (Joy/delight)

When Kumaṇaṇ gave his sword to Peruntaḷai cāttanār offering to give his head to him, the poet went with the sword to Iḷaṅkumaṇaṇ and showed it to him, saying he had come to him with the joy of victory (Puram.165:12-14). The joy of the elderly mother, when she heard that her young son died in battle after killing a tusker, was greater than the joy she had when she gave birth to him (Puram.277:2-4). Devotees of Lord Tirumāl (at Trivandrum) prayed to Him with their hands raised above their heads; soun-

ding their hand-bells, and bathing in the tank after observing ritual fasting, they sang in praise of His perfect feet divine, before they returned to their places, their hearts suffused with joy (Pati.31:4-10). Young hunters, delighted in having caught an elephant-calf while its mother trumpeted in distress, proudly brought it to their village tying it with the fibre of a *kaṭampa* tree (Akam.83:3-6). The maid said to the hero desirous of a tryst by night; "Why should the great man come like this at night, causing delight to the enemies, and distress to us?" (Kuru.336:1,2). The forester, joyous after his successful hunting of a male porcupine that he had killed with his arrows, went towards his hut, his barking dogs happily following him (Nar.285:3,7). A son would make those who wanted to be angry with him, to dance in joy with his pranks (Kali.85:3,4). Some of the persons who had come with the Pāṇṭiya king to worship Lord Murugaṇ wore fine clothes on their heads; their tongues chanting His names, they came with overflowing joy to offer their prayers to Him (Pari.19:25,26).

2. *Makiḷcciyil āravāram* (Joyous shouting)

The joyous shouting of the foresters who had destroyed different enemy fortresses rose with other boisterous noises in the hillside, as they thought happily of using the booty captured by them as gifts for Naṇṇaṇ the great (Malai.318, 319)

Uvaṇam - *Karuṭaṇ* (Garuda/Lord Tirumāl's mount)

Lord Tirumāl has a flag with the red-mouthed Garuda on it (Pari.2:60).

Uvamam - *Uvamai* (Comparison)

Wise men praised Rācacūyam vēṭṭa perunark-kiḷḷi that he could be an object of comparison for others; others could not be a model for him (Puram.377:10,11). In the market-place at Maturai city, had gathered many sharp-witted artists who could draw anything with accuracy comparable to the original (Matu.516-518).

Uvar - 1. *Iṇcuvai* (Sweet Taste)

The hero said "I am unable to leave the clasp of her arms with a delightful taste, embracing closely her bosom and inhaling the fragrance of her tresses decked with flowers" (Nar.52:2-5).

2. *Uvarppu* (brackishness)

The cattle of the Koṅkars would go to drink water from the well of brackish water dug out from the rocks by men with powerful hands (Akam.79:1-6).

3. *Uvarnilam* (Saltish land/saline soil)

Salt-merchants would carry the salt produced in saline tracts along dusty path, hawking it as they went (Akam. 390:1-3). Fishermen, (tillers who produced without ploughing the land) would pile up the salt produced in the seashore, and guard it against the coming of the salt-merchants (Nar.333:1-3).

4. *Kaḷar* (Saline tract)

The rain has a way of pouring without distinction into dry ponds, wide arable lands and filling also the saline tracts (Puram.142:1-3).

5. *Veruppu* (Dislike)

The hero referred to the heroine whose chastity was free from aversion to love-making, as the very body to his soul (Akam.136:19).

6. *Uppu* (Salt)

The saline tract where salt bloomed, resembled blobs of butter scattered in a mud pot of curds, when stirred by the churning rode (Nar.84:6-8).

Uvarkaṇṇūr Pullaṅkīraṇār - *Pulavar* (Poet)

The only poem by him is *Akanāṇṇūru* 146. He has subtly referred to the extra-marital relationship of the hero in an implied simile in the poem; the strong he-buffalo, wallowing in the cool waters of the pond during the whole of the day, would follow in the evening the young she-buffalo and go towards the grove and end up at night in the village-common; such is the happy place belonging to the hero.

Uvar nilam - Kaḷar nilam (Saline soil)

The rain which poured without distinction upon all places, dry ponds, wide fields and saline tracts, was compared to the munificence of Pēkaṇ (Puram.142:1-5)

Uvarppu - Uvarman (Saline earth)

The wilderness traversed by the hero, was a saline tract, covered by fuller's earth used by washermen, as also stones here and there (Akam. 89:7-9).

Uvari - Uppu nīr (Brackish water)

Women of the hunter tribe, fetching brackish water oozing in small quantities in the deep wells, cooked food (Peru.94-99).

Uval - 1. Caruku (Dry leaves)

The small town in the hardy tract had a battle-field covered by dry leaves and memorial-stones for the fallen dead (Puram.314:3,4). The stone piles enclosing the dead bodies of slain soldiers covered by dry leaves looked like serried ranks of warriors with shields (Akam.67:13,14). The smoke rising from the dry leaves when the *akil* wood was burnt by the forester, looked like a moving cloud (Nar.287:7-9).

2. Taḷai (Foliage)

Maturai pērālāvāyar requested the men by his side to relieve the fatigue of the warriors who were returning with herds of the cattle after destroying the enemy, to spread layers of fine cool sand under the shed thatched with green leaves and to prepare toddy for drinking and kill a fatted ram for dinner (Puram.262:1-3).

Uvalai - 1. Ilivu (Disgrace)

Many were the villages which the poet Kapilar of good repute with his noble mind free from worry or disgrace, obtained by singing the praise of Celvak Kaṭuṅkō Vāḷiyātaṇ (Pati.85:11-13).

2. Taḷai (Foliage)

The shepherd wore a wreath made of green

leaves (Puram.54:10,11). The land of Palyāṇaic Celkelu kuṭṭuvaṇ knew no other noise than that of the Periyār river carrying a mantle of green leaves over it (Pati.28:10-14). Highway robbers had arrows to which were tied eagle feathers, which sped fast with the buzzing sound of bees; they wore a wreath of green leaves (Akam.291:10-13). The heroine returning after her elopement with her lover said: "The turbid water in the well of the hero's country covered by leaves and left over after the deer had drunk of it, is sweeter to me than milk mixed with honey" (Aink.203).

Uvavu - Niraimati nāl (Full - moon day)

On full moon days, fishermen would not go out to fish in the sea; they would quaff toddy and remain at home sporting with their women (Pati.89-93). The gossip of the people spread in the village-common, like the sea sounding uproariously on a full moon day (Akam.201:9,10).

Uvavumati - Niraimati (Full-moon)

Pāṇṭiyaṇ Karuṅkai oḷvāt perumpeyar vaḷuti had a white umbrella of state, round in shape like the full moon (Puram.3:1). The bowl of wine held in the hands of the women was compared to the full moon caught by the serpent (Pari.10:75,76).

Uvā - 1. Vaḷarmati (The waxing moon)

The well-strung bow in the forester's hands was compared to the waxing moon (Puram.374:10,11). The waters of the river Vaikai swelling every day benefited the people; even when the waters receded, like the moon on the eighth digit, only a part of it was reduced; the river was never fully reduced, as the invisible moon on the new moon day (Pari.11:33-38).

2. Yāṇai (Elephant)

Peruñcēral Irumporai, tore the side of the war-drum of the kings at variance with him; and seated upon a cot made from the tusk of the enemy king's state-elephant, offered sacrifice to

the Goddess of War in Ayirai mountain (Pāti. 79:11-18).

Uviyal - *Aviyalunavu* (A dish of boiled food)

Tillers in *Marutam* tract, allowing their bulls to graze in *mullai* tract, would eat the roasted meat of rabbits along with a boiled mess of scabbard-fish and cold rice left over from the previous day (Puram.395:1-5).

Uḷakku - *Mukattalaḷavuk karuvi* (A measure of volume - a quarter measure)

Designs were drawn in various colours on the body of a horse using the ends of a measure called *Uḷakku* and *Nālikai* made from bamboo-pipe (Kali.96:27,28).

Uḷalai maram - *Uḷalai kōkkum maram* (Cross-bar with holes at the end)

Bulls trampled upon the cowherds when they tried to separate their herds, and made them flee; those who did not, were pierced by their horns, like the cross-bar through stanchions in a byre (Kali.106:21-23).

Uḷavar - *Uḷutolil ceyvōr* (Tillers/farmers)

The farmers in the country of Cōḷan Kuḷamur-attut tuñciya kiḷḷivaḷavan would offer to their guests from the hardy tracts, the meat of the tortoise up-turned by their swords (Puram.42:13,14, 17). The Parampu hill of Pāri had in abundance the four produces not cultivated by the farmers (viz.) bamboo-grains, jack-fruit, sweet potato and mountain honey (Puram.109:1-8). The peacock danced, mistaking the sound of the kettle-drum beaten by the tillers in the field to be thunder (Pāti.90:41,42). Bandits who preferred the dangerous forked path-ways in the jungle, apt for their murderous profession, could be termed as labourers working with bows instead of ploughs, who did not want the rain (Akam.193:1,2). As the earth was cooled and the woods grew luxuriant with the rains, ploughmen selecting their bulls carefully for tilling the field, cheerfully sang in their sweet voice (Akam.314:2-4). Plough-

men bent down the branches of the River-Portia tree so that the fine pollen from the flowers might fall upon their bodies (Kuru.10:2,3). In the village where the men who laboured with their bows lived, urchins would clean a spot in the neem trees' shade, and play with gooseberry seeds as dice (Nar.3:2-5). Freshes came in the river Vaikai to the great joy of the farmers (Pāri.7:16). On one side of Iruntaiyūr sacred to Lord Tirumāl, there was a street where ploughmen and other workers in the field lived (Pāri.Ti. 1:26,27) The hero returning after the successful completion of his enterprise, said on the advent of the rainy season, that his heart was eager to join his wife, like a small farmer with a single plough anxious to plough his field while it was wet and ready for the plough (Kuru.131:4 - 6).

Ulavu - 1. *Uḷum tolil* (The work of ploughing tilling)

Talaiyālaṅkāṇattuc ceruveṇra pāṇṭiyaṇ Neṭuñ-celiyaṇ staying in his war-camp resounding with drums, was noted for his work in which he laboured with his bow instead of a plough (Puram.371:13,14). Highway robbers, may be termed as labourers whose work was done with bows and arrows stinking of human flesh, instead of the plough (Pāti.15:12). Green-gram was cultivated in the red-soiled field, after ploughing into the ground the weeds and creepers growing thereon as manure (Akam.262:1-4). Salt-makers who produced salt with sea-water were termed as workers who needed not the bounty of the skies (Nar.254:10,11). On one side of the place where Lord Tirumāl was enshrined, there were fields dear to Goddess Tirumakal; there were gathered labourers noisily plying their field-work and those who were boisterously engaged in planting the seedlings (Pāri.Ti.1:14-17).

2. *Varuttam* (Fatigue)

Some of those who had come to sport in the river Vaikai, were slowed down by fatigue as they swam against the current (Pāri.10:103,104).

Uḷiñcil - Vākai (Sirissa tree)

Horned snails with shrunken bodies, covered the trunk of the sirissa tree in the desert-tract where the spurge-plants grew, making it appear as if it were covered by scales (Akam.53:7-9). As the hot winds blew through the branches of the sirissa tree in the hilly tract, its mature pods produced a rustling sound (Kuru.39:1-3).

Uḷiñal - 1. Muṭakorṛāṇ (Balloon - vine)

Neṭuñceḷiyan wore on his head, shorn of his tuft of hair, neem shoots together with a length of balloon-vine (Puram.77:2,3). Āṭukōṭṭāṭṭuc cēralātan wearing the flowers of the balloon-vine made of gold, would to the sound of his war-drum, dance in the field of battle throwing up his sword in the air (Pati.56:4,5,8). Elephants looking like bush-covered hills, and adorned with balloon-vine, battered down the fortresses of the king's enemies (Pat.228-235). The hero riding a horse of palmyrah leaf-stalk said to those who met him: "What I wear on my head and chest is not made of gold; it is only a wreath of āviram and a garland of balloon-vine flowers, pūḷai flowers and fallen peacock feathers" (Kali.140:4-7).

2. Oru tiṇai (A mode in poetry)

Kaṭalpirakkōṭṭiya Coṅkuṭṭuvaṇ cheered up and fostered the minstrel's wives, who set their great yāl in the pālai tune and sang his praise in the Uḷiñai mode with its never-submitting tradition (Pati.46:4-7).

Uḷiñcil - Vākai (Sirissa tree)

The harsh hooting of the great owls, resembling the beat of a small drum, mingled with the sound of the male kites calling for their mates from the forked branches of the sirissa tree, in the wilderness (Puram.370:6-8). The dry cluster of the ripe pods of the sirissa tree sounded intermittently like the drum of player-minstrels in an arena (Akam.45:1,2).

Uḷuttatar - Uḷuntiṇ cakkai (The refuse of blackgram, like its husks)

The horses of the chieftain of a small town, had a tired gait as they had fed only on the husks of the black-gram; in the field of battle however they became fierce, cutting through the enemy ranks, like canoes leaping forward in the sea (Puram.299:1-3).

Uḷuntiṇaim Pulavar - Pulavar (A Poet)

The only poem composed by him is numbered Kuruntokai 333. In this poem set in the form of a statement by the maid, in Kuriñci tiṇai, the regret of a person at a work left unfinished, has been referred to as Paṇikkurai Varuttam.

Uḷuntu - Kūlavakai (A variety of grain)

In a house celebrating a wedding, food was served continuously to people—large quantities of cooked rice, along with a well-boiled dish of blackgram (Akam.86:1,2). In the cold dewy season, herds of deer would eat up the unripe pods of the blackgram with its red stem resembling the legs of a quail (Kuru. 68:1-3). The purslane creeper was compared to the flour of blackgram mixed with ghee and spun out (Aink. 211:1,2).

Uḷupaṭai - Kalappai (The ploughshare)

The victory achieved in a battle, meeting boldly the on-coming enemy, followed by boisterous cheering when he fled from the field, was fruitful like the yield of paddy in a field well-tilled by a ploughshare (Puram. 35:24 - 26).

Uḷuvai - Puli (Tiger)

Cōḷaṇ Nalañkiḷḷi had the prowess to destroy the gates of the seven forts of the Pāṇṭiya kings, and carve his symbol of the tiger on them (Puram.33:7-9). In the path traversed by the hero at night, there were the tiger with its lair inside a cave, the leopant, the bear and other wild animals (Kuri. 252 - 261). Among the many presents heaped up in front of Nannan's palace—gates, was the calf of an innocent wild-cow that was killed by a tiger living in the cave (Malai. 505,506). When the tiger killed a tusker, its mate became desolate and sad, as it lay

embracing its young calf, like a person suffering from a great wound (Nar.47:1-5). Lord Civaperumān, holding the creator's head in his palm, a chaplet of cassia flowers on his arms and wearing the skin of the mighty tiger slain by Him, would dance the *Kapālam* dance (Kali. 1:11,12).

Uḷai - 1. *Mān* (Deer)

In the forked paths, the tiger would lie in wait intently listening to the voice of the antlered deer, in order to seize it as prey to relieve the hunger of the tigress with its three cubs (Akam. 147:3-7). In the cold dewy season, herds of deer would eat up the mature ripe pods of the blackgram (Kūru.68:1 - 3). The bud of the screw-pine when it blossomed bent down under its own weight, like the lowered head of a deer (Nar. 19:2-4).

2. *Pakkam* (Side)

In the chamber of the Pāṇṭiya king in the war-camp, Ionians stood by the side of the monarch as his body-guard (Mullai. 64-66). The hero came riding his chariot by the side of the sea, whose waves dashed against the shore (Akam. 190:9,10). The heroine said to her maid that she would be delighted like the festive town, if her lover were to be by her side (Kūru. 41:1,2). Even if the hero were to grace her with his love, without leaving her side, her eyes would become sallow if his embrace had relaxed a little (Nar. 35:9 - 12).

3. *Iṭam* (Place)

"It would be good if the hero were to know the location of our house in this town with wide spaces fenced with palmyrah trees": thus the maid indicated to her mistress the tryst by night sought by the hero (Nar.392:6,7). The maid said to the heroine: "If after extolling her beauty, like a person rearing a mountain-goat's kid, you leave her place, her beauty will surely be ruined" (Kali. 50:21-24).

4. *Paṇ* (Tune)

Some men described a scene on the bank of the river Vaikai: "Listen to the song of the bee buzzing the flower in the garlands, like the music of a *yāl*; Oh, listen to the bee's music set in the *Pūlai* tune, though the subject matter of the song is not clear (Pari. 11:125-127).

Uḷ - 1. *Uḷlam* (Mind/heart)

The maid by her skill in speech made her mistress reveal the cause of her sickness rooted in her heart which despoiled her beauty, wasted her arms and loosened her jewels, so that her neighbours came to know of her plight (Kuri. 9 - 12). The hero asked in wonderment, the heroine who stood like the fearful celestial damsel: "Who art thou that troubles me thus with your beauty?" caressing sweetly her nape; at which the heroine afraid that he might read her own mind, released herself from him and moved away using harsh words towards him that did not really come from her heart (Akam. 32:7-13). The heroine said to her maid: "To think of the sandal-daubed chest of my Lord of the hills would aggravate the love-sickness, rooted in my heart; if I could but embrace him, it would be cured" (Kūru.150: 3-5). When the hero revealed to the heroine, the cause for the sickness in his heart, she was unable to reply to him (Nar.106:4-6). The hero told that her heroine had not the grace to enquire about the cause of the malady in his heart, that despoiled his brightness (Kali. 59:18, 19). Iḷamperu vaḷutiyār said in his poem: "Let us adore and praise Lord Tirumāḷ and Lord Baladēva of great fame, with verses from the Vēdās praying from our hearts that we must ever be blessed to dwell at the foot of Iruṅkunṇam" (Pari. 15: 63-66).

2. *Uṭpakuti* (Interior/inside)

The he-bear in search of prey, dug into the anthill breathing hard into its interior like the bellows of a blacksmith, making the cobra within tremble in fear (Nar. 125:1-4). On seeing the

beauty of the heroine, the hero strong as a tusker, lost the equanimity of his mind, and was slowly dissolving inside (Kali. 60:10,11).

3. *Ukkam* (Spirit/enthusiasm)

Rejecting the petty gift of *Ilavelimāṇ* Peruñcittirāṇār, said to his heart: "Rise like a valiant leopard, without losing spirits; Let us go elsewhere" (Puram. 207:1,8,9). *Vāṭṭarēṇiniyāṭaṇ* would go to the aid of those who had lost their spirit (Puram. 396:10).

4. *Uḷḷiṭu* (That which is within/ inside)

The empty peel inside the unripe bean was compared to the soft belly of the goat's kid with no food inside. (Mam. 104:8,9).

5. *Maṇam* (Mind)

The heroine said to her maid: "Whenever the heron left alone in its nest on the palmyrah frond cries at midnight, my mind and heart are broken in grief; but still I live on; Oh, how tenacious is my life! "(Nar. 199:1-5).

6. *Mūru* (Chest)

As I was bathing, a certain maiden suddenly fell into the river; when she recovered consciousness, she freed herself from my arms and got back all by herself. She was too young to know about love; there was none else but she who embraced my chest and lay on it like a garland" Thus the hero explained to his sulking concubine what really happened (Pari. 6:87-91).

Uḷlakam - 1. *Uḷḷiṭam* (Interior/inside)

The coloured leathern cover of the *yāḷ* resembled the interior of the trumpet-flower when torn (Peru. 4-6). The hero said to the heart that his beloved who was cool in summer, would in the cold dewy season be warm like the inside of a folded lotus-flower that had absorbed the sun's rays (Kuru. 376:3-6). The inside of the heroine's tresses smelt like the fragrant blue-lily (Aink. 225:2,3).

2. *Neñciṭam* (The inside of the heart)

Whenever she thought of her lord who was away,

the inside of her heart grew hot; her dark moist eye-lids resembling the petal of the *kuvaḷai*, shed tears, growing red like the petals of the *naṇṇavam* flower, in her grief (Akam. 19:9-14).

Uḷḷaṭi - *Uḷḷaṅkāl* (The sole of the foot)

Kārikkannāṇār blessed *Piṭṭankorāṇ* that not a thorn might pain the soles of his feet, which should prosper for ever so that people of the world where patrons were becoming scarce, might live happily. For *Piṭṭankorāṇ*, would give away to suppliants whatever they wanted; herds of bulls together with the threshing fields; heaps of paddy; and rare ornaments together with tuskers (Puram. 171:8-15).

Uḷlam - *Neñcam* (Heart)

Cēramāṇ *Kaṭuṅkō* *Vāḷiyāṭaṇ* had a never-wearing heart, that gave away wealth without safeguarding it for personal use (Puram 8:4,5). The minstrel addressed *Nāñcil* *Vaḷḷuvaṇ* thus: "Lord of the *Nāñcil* hill! the urgency of my poverty - stricken plight would not allow me to stand before you with a grateful heart, waiting for a propitious time for your charity" (Puram. 139:8-10). *Kapilar* eulogised *Vāḷiyāṭaṇ*'s great qualities thus: "You will not be afraid of any one but your good friends tied to your heart with never-flagging bonds of intimacy; you will not be moved by false pity for your enemies" (Pati. 63:2,3). A devotee of Lord *Murukaṇ* was instructed and guided thus: "If you yearn, with a heart that is ripe for the blessing of being ever at the feet of Lord *Murukaṇ* of great reputation, who had destroyed the Demon *Cūrapaṇmā* in the form of the giant mango tree, you will get, thanks to your fruitful past, liberation, the result of true knowledge" (Muru. 60-66). The minstrel returning with gifts said to another going to the patron (*Nalliyakkōṭaṇ*): "If all of you were to go to him with happy hearts, at *Eyirpaṭṭiṇam* you will get mead and dishes made of *kuḷal* fish and other gifts" (Ciru. 143 - 163). The lord of the hills when he embraced the heroine divined her heart's innermost feelings, she was

perhaps thinking of her prospective life as a house – wife, after marrying him (Kuri.199,200). “In our own house, fulfilling the desire of my heart yearning for our lord’s company, escaping the vigil of the watchmen, he embraced me, making my soul melt within me” (Akam.22:16-18). The heroine grieving at the separation from her lord said to her maid: “Oh, how can I survive this misery, on hearing the sweet sound of the cowherd’s flute, which sends forth sparks of fire from my burning heart, lit by the churning fire-sticks of the *anril*’s plaintive notes from the palmyrah tree?” (Akam.305:12-16). The hero said in distress to his heart, half-way across the desert tract, “Our manly endeavour pulling us forward with a heart fixed on the work ahead, and passion from within pulling us back, my divided heart suffers like an ant, midway between a brand burning at both ends” (Akam.339:5-10). The hero whose tryst by night had been refused, said to his heart: “Like an unbaked mud-pot filled with rain-water, you are yearning for something impossible, swimming in a flood of desire too heavy for the heart” (Kuru.29:2-4). The heroine said that her heart was burning, fed by the fire of separation, at the very thought of her lord (Kuru.102:1). The heroine said to her maid that her body was empty within, as her head and heart had gone towards the hero (Nar.64:8,9). The mother said that her heart burned within to think of the *nocci* plants and the pial where her daughter used to play before she eloped with her hero (Nar.184:6-9). The hero returning successfully after completing his enterprise, praised his beloved thus: “Your feminine virtues that you gave me to make my heart yours, are sweet to think on, in this wilderness consumed by bright fire” (Aink.356). At the sight of his noble son trundling his toy-cart cheerfully, with tender steps, the hero’s heart overflowed with love for his son as well as his beloved (Aink.403). The maid tried to dissuade the hero from going away from the heroine: “Do not think of living alone away from your beloved, goaded by your heart

desirous of wealth; reflect on the designs of *toyyil* you drew on her arms and the golden-spotted sallowness of her bosom” (Kali.18:1-4). Flowers folded themselves in the backwaters, like the heart of the heroine wilting at the thought of her absent lover (Kali.143:36). Lord Tirumāl’s heart is ever set upon the work of protection of the world (Pari.13:49).

2. *Ukkam* (Zeal/spirit/enthusiasm)

Cōḷaṇ Nalluruttiraṇ declared: “May my days be spent with stout friends of spiralling spirit, like a tiger that scorns to eat the boar that fell on its left side under its attack, but waits for the next day for a tusker which it kills making it fall to its right side” (Puram.190:6-12). A certain warrior came riding furiously out of the ranks of the enemy, on a fast steed; its thundering hooves seemed to leave the earth behind as it galloped and the spirits of the onlookers fell on seeing it (Puram.303:1-3). Antuvañ cēral was noted for his great scholarship and learning; he brought home the enemies captured by him in untiring and spirited warfare (Pati.Pa.7:1,2). The hero who parted from his beloved, in order to earn wealth, with an unflagging zeal, would not extend his stay abroad, forgetting the sweet slumber on the dark five-plaited tresses of the heroine (Akam.233:13-15). Lord Tirumāl’s conch sounded like thunder, destroying the demons who came angrily like the wind, with unflagging spirits to the battle (Pari.2:36-40).

3. *Ennam* (Thought/idea)

The heart of the hero goaded him forward in the desert tract overgrown with sal trees, pointing out to him the importance of wealth: the idea of bringing ornaments for his beloved was also suggested to him (Akam.3:11-13).

Uḷi – Uḷippūṇṭu (Garlic/onion)

The leg of the cot between its pot-like middle and the top, was slightly bulging in the shape of a whole garlic (Netu.121 – 123).

Uḷi viḷavu – *Oru tiruviḷā* (A festival)

The news of the clandestine love – affair, snow-

ballled into a scandalous gossip passing through many tongues, boisterous like the Uḷḷi festival celebrated by the people of the Koṅku land with bells tied round their waists (Akam.368:16-19). The city of Uṟaiyūr of Nārṟer cōḷaṇ who seized at Kaḷumalam his enemies with their white canopies, with its festival in the mouth of *Pāṅkuni*, and the city of Vañci with its Uḷḷi festival, would be too little as bride-price for the bosom of the heroine (Nar.234:6-9).

Uḷḷitu - 1. *Uḷḷiṭuvatu* (That which is contained/stuffing inside)

People living in thatched cottages offered to suppliants, fine rice like golden chips cooked with goat's meat, with ghee stuffed inside (Malai.439-443). After the deluges of sky, wind, fire, water again came the deluge of the twyfold earth containing the other four elements; Lord Tīrūmal, incarnating as the Great Boar lifted up the earth from the ocean, to enable life to appear, after many aeons had passed (Pari.2:5-17).

2. *Kāraṇam* (Reason)

That love without true affection gets its importance through sulking only; which in turn, is caused by reason of the hero's extra-marital liaisons with courtesans, resulting in lover's quarrels, leading to the hero begging for entry into the house of his beloved and her gracious permission to do so only after his apology (Pari.9:16-18)

Uḷḷunar - Niṇaippavar (Those who think of something)

Neṭuñcēralātaṇ devastated the enemy territory such that people who had lived there were afraid to return to their places; those who thought of going back forced by necessity, trembled in fear (Pati.13:17-19). People trembled at the very thought of walking along the dangerous path, hazardous as a razor's edge, where the tiger that had killed an elephant to relieve the hunger of its gravid mate, dragged its victim in the light of the gem spat out by a cobra (Akam.72:12-17).

Uḷḷār - Ūrin akam (Interior of a place/own village)

The rabbit with bulging eyes like a nut, would frisk about in the bush in its own village (Puram.333:2-4). The male sparrow in its own village would peck at the white odourless flower of the sugarcane in order to build a nest for its pregnant mate (Kuru.85:2-5). The big buds of the black-stemmed *punnai* tree, looked like the broken eggs of the house-sparrow of the village (Nar.231:6,7).

Uḷam - 1. *Uḷam* (Heart/mind)

The maid said to the heroine: "As our Lord has agreed to take you with him, we shall escape now the harsh words of our mother, whose mind is well aware of our intention" (Akam.65:1,2). The forester carrying in his strong hand, the male porcupine he had slain with a powerful arrow shot into its heart, returned to his settlement, his hounds barking as he approached his house (Nar.285:2-7). The river Vaikai shattered hill-like dams just as it destroyed the modesty flooding the hearts of lovers, united by their desire for each other (Pari.6:21,23).

2. *Ūkkam* (Spirit/enthusiasm)

The Lord of the Kōṭai hills with jasmine hedges, was a refuge to his foes who came seeking shelter; with his sword he destroyed the spirit of his enemies who opposed him still (Puram.205:4-6).

3. *Uḷḷiṭan* (Interior/inside)

The heroine said to her maid: "The hierophant professes to know the cure for my disease as he thinks it is caused by Lord Murukan; what if we ask him, if his God used to go out to hunt with arrows that pierce the inside of the angry and ichorous elephant?" (Akam.388:19-21).

Uḷampunar - Alaippavar (Persons who chase an animal)

The sling-stones of foresters who chased bright-tusked elephants, would shake down flowers from the branches (Kali.23:1,2).

Uḷi - 1. *Cetukkum karuvi* (Chisel)

The wheel of the chariot had an axle-box to which was fixed spokes which connected it to a hub, well-carved with sharp chisels (Ciru.252,253). The path traversed by the hero had gravel-stones sharp as the point of a chisel (Akam.33-10,11). The sun shining with rock-splitting heat, chisel-sharp hot gravel stones pierced the feet of travellers, in the long pathway, flying over which the herons suffered much (Akam.55:1-3). The female kite with its dry shaggy head and chisel-sharp mouth, would plaintively cry from the branch of the brush - wood tree (Aink.321:1 - 3).

2. *Īṭṭi* (Spear/javelin)

The big fish pierced by the javelin thrown by the fishermen, leaping in the sea like a bow unstrung, would after agitating the sea with its violent motion and making it crimson with its blood, reach at last the side of the boat weak and dying (Akam.219-1-6). Fishermen, armed with harpoons and javelins tied to strong twisted ropes of many strands, would hunt for fish with the aid of lamps from their boats (Nar. 388:2-5).

3. *Pārai* (Crow - bar)

The thieves had sharp crow-bars with chisel-sharp points that could cut away stone or wood as they dug into the earth (Matu.635-641).

Uḷiyam - *Karaṭi* (Bear)

Among the wild animals that troubled the hero in the mountain-path by which he came at night, were the tiger, the leophant and bear (Kuri.252,260,261). The paths traversed by the hero in the bamboo-infested jungle had pitted anthills into which the sharp-clawed bears dug for grub, killing the snakes within (Akam.83:13-15).

Uḷai - 1. *Talaiyaṭṭam* (Plume on the head of a horse)

The great five (the Pāṇṭavas) had horses adorned with waving plumes (Puram.2:13). Nalaṅkiḷli had horses adorned with waving plumes (Puram.382:4,5). The proud-spirited horses adorned with plumes

given to minstrels for their kinsfolk's welfare by Kaṭaipirakkōṭṭiya Ceṅkuṭṭvaṇ were more numerous than the waves of the sea (Pati.42:14,15,23). The horse ridden by the hero, adorned with plumes, was high-spirited and swift like a bird that could cross the world on its wings (Akam. 64:1,2). The horse bestrid by the hero, was swift and adorned with pretty spreading plumes, and neighed often (Nar.121.7-9). The silvery flower of the *kaus* grass growing on the bank, resembled the plume of a swift horse (Aink.13: 1,2). The maid said to the hero by way of urging him to arrange for his marriage with the heroine: "Expedite your return to our house, driving fast your chariot drawn by horses adorned with plumes, so that the heroine may recover her lost charms" (Kali.124:19-21). Some of the persons who came to sport in the river Vaikai rode on tall horses with surging plumes, which could not be mounted by leaping from the ground (Pari.10:13-14).

2. *Piṭari mayir* (Mane)

A certain woman said: "All other horses have returned; only the horse ridden by the father of my son with his tuft of hair like a mane, has not come back; perhaps it fell in battle" (Puram. 273:2-7). Peruṅkuṇṇūr kiḷār hailed Iḷaṅcēral Irumporai as a valiant lord, brave like the broad-maned lion (Pati.88:15). The maid said to the hero refusing to admit him inside their house: "Is your paramour, duty-bound like us, to live alone away from you in this big mansion, after bearing a son with a tuft like a mane?" (Akam.176:18-21). Naṇṇaṇ with his regiment of spearmen, defeated in battle the enemy kings with troops of swift horses with beautiful manes (Nar.270:7-9). The heroine gave up her sulking, as she had to welcome the guest who arrived in a chariot drawn by a proud horse with spreading mane (Kali.75:16,17). Kūṭal city, had a royal chariot of the king, surrounded by chariots of other chieftains drawn by horses with trimmed manes (Pari.17:45).

3. *Citaṛutal* (Scattering)

"Will ever the legs be free from strain that had waded in the cold sea, breaking up into spray the waves scattered already by the wind?" sang Paraṇar, eulogising Ceṇkuṭṭuvaṇ (Pati.41:25-27).

4. *Pañcu pōlum tuy* (Cotton-like fluffy head)

The clusters of *marutam* flowers had dark outer petals and fluffy tops (Muru.27:28). The *marutam* tree had fluffy flowers (Aink.7:4). The white fluffy top of the *kaus*-grass reed, grazed against the boughs of the mango tree in bloom, redolent of the fragrance of newly-wedded women (Aink. 19:1-3).

5. *Talaimayir* (Hair on the head)

Unschooling hunters, wore on their heads with curly hair, the fresh fragrant flowers of the *veṇkaṭampa* tree (Akam.83:1,2,9). The heroine asked her maid: "Did our lord cross the jungle, wearing on his curly-haired head, the close-set white flowers of the neem, tied to the silvery tender leaf of the palmyrah tree?" (Kuru.281).

6. *Talai* (Head)

Warriors, wearing golden *tumpai* flowers, with palmyrah leaves waving on their heads, danced the frenzied choric dance (Puram.22:20-23).

7. *Ārkku* (Stalk)

The long unripe fruit of the *palās* tree with its stem resembled the curved tusk of a boar (Akam. 223:3-5).

8. *Varuttattinālāṇa naṭukkam* (Trembling caused by pain)

Trying to suppress the intoxication caused by toddy, a trembling arose in the mind caused by the strain of it (Pari.10:65,66).

Uḷaiippū - *Uḷḷē tuy uḷaiya pū* (Flower with a fluffy inside)

The stork stayed with its flock in the *marutam* tree with fluffy flowers (Aink.7:4).

Uḷaimān - *Piṭari mayiruḷaiya ciṅkam* (The maned lion)

The forester strong as the maned lion, stayed happily on the high platform on a tree, drinking toddy (Akam.102:1,2).

Uḷaiivu - *Varuttam* (Worry)

The maid who had taken the child out into the street for playing, without worrying about the delay, came back late so that the mother at home was in pain with milk unsucked, flowing from her breasts (Kali.83:1-6).

Uṛkam - *Erikoḷḷi* (Fire-brand)

Cōḷaṇ Kuḷamurattut Tuñciya Kiḷḷivaḷavaṇ had such a fearless prowess that he would fight valiantly, unmindful of the evil omens such as fire-brands falling in the eight directions, the tall branches of trees becoming leafless and barren, the sun appearing at many places and birds of ill-omen crying fearfully (Puram.41: 4-7,12).

Uṛattūr - *Ōr ār* (A town)

See Arimaṇavāyil Uṛattūr.

Urantai - *Uṛaiyūr* (Uṛaiyūr city)

Mārōkkattu nappacalaiyār eulogised Cōḷaṇ Kuḷamurattut tuñciya kiḷḷivaḷavaṇ thus: "As Uṛaiyūr city of the warlike cōḷas, is known for its traditional justice, there is nothing unusual in your being so righteous" (Puram.39:8-10). Uṛaiyūr with its lofty halls and mansions (Puram.69:12). Uṛaiyūr enclosed by fields of white paddy, belonged to Tittaṇ of endless bounty (Puram.352: 9,10). Uṛaiyūr of the famous Cōḷa monarch with his chariots, was so prosperous that its residents never sought to go elsewhere (Ciru. 82,83). Tirumāvaḷavaṇ cutting down the forests, made the land arable; digging many tanks, he made his country prosperous in many ways; he enlarged the city of Uṛaiyūr, with its many lofty mansions and halls (Pat.284-286). When one Kaṭṭi with his destroying army came to fight against Tittaṇ Veḷiyaṇ aided by the mighty Paṇṇaṇ, he ran away frightened at the very sound of the kettle-drum from the court of Tittaṇ's Uṛaiyūr

(Akam.226:13-17). People of Uraiyūr, its sluices overflowing with water, would give to minstrels and others, soft millet-rice cooked with pieces of meat, and fresh beaten rice soaked in milk and treacle of sugar (Akam.237:9-14). *Paṅkuṇi* festival was celebrated in Uraiyūr city of the Cōḷa monarch with his goodly chariots, who had won a great victory over the enemy in the battle at Kaḷumalam in which he seized their canopies of state (Nar.234:6-8).

Uravi - *Erumpu* (Ant)

The harassed heart of the hero, torn between his steadfast manliness and his passion of love for the heroine, was like an ant caught in a hole in the brand burning at both ends, unable to move in either direction (Akam.339:6-10).

Uraḷ - 1. *Vātu* (Disputation)

Learned scholars having conned many texts, assembled at Kāviriṇṇampattinam, and raised aloft their respective flags before beginning to dispute with each other to establish their fame (Pat.169-171).

2. *Mārupātu* (Contrast)

The eyes of the heroine, collyrium-painted, competed with the majestic blue-lily in their beauty (Akam.354:12-14).

Uri - *Paṇṭam vaikkum poruttu toṅkaviṭum uri* (network of ropes for keeping pots or vessels suspended from a nail or a pole - hoop)

The shepherd had a hoop made of strong ropes (Akam.274:6). Holy men went along the desert-tract, carrying on their shoulders their trident-staffs and their sacred vessels in hoops, holding umbrellas over their heads (Kali.9:1-3)

Uṛikkā - *Iranṭu talaikaḷilum uṛiyiṇaiyuḷaiya kāttaṇṭu* (Pole to which were attached hoops at either end) Shepherds had hairy shoulders bearing the marks where the pole carrying hoops had rested (Peru.171).

Urukāṇ - *Tuṇṇam* (Trouble/harm)

The wheels of the warriors who troubled the

way-farer, tore through the white palmyrah-leaf basket used by the merchant-bands to carry their food in (Akam. 121:11,12). Hunter-children, unafraid of any danger when a tiger was fighting a tusker, beat their small drums with gusto, from the top of a big rock (Nar. 104:1-5).

Uruti - 1. *Urutippātu* (resolve)

Analysing his own resolve, the hero said: "Oh, heart, leaving our work incomplete in the middle is foolish as well as disgraceful; do not therefore return home before finishing it" (Nar.284:5-8).

2. *Uruvatu* (Happening)

If there were any who opposed Cōḷan Ilavanti-kaippaḷli tuṇciya Nalaṅkiḷli cēṭcenni, they would alone know what would happen to them (Puram.61:13-15).

Uruppil piṇṭam - *Vaṭivarra āntiraḷ* (A formless lump of living flesh)

Being born blind, as a formless lump of flesh, dwarfish, hunch-backed, dumb, deaf, with an animal shape, or imbecile, are said to be congenital defects (Puram. 28:1-4).

Uruppu - 1. *Muḷupporuḷin pakuti* (part/of a whole)

The forlorn hero with unrequited love for the heroine praised her as a damsel created of the beautiful parts of many noble maidens brought together in one whole by the Divine Artificer (Kali.56:7,8).

2. *Paṇṇiṇ Pakuti* (Part of a musical mode)

The minstrel, expert in playing the *yaḷ*, repeatedly played the *Pālai Paṇ* which was the most doleful and melancholy part of the musical mode (Pati.65:14,15).

Uruvar - 1. *Aḷaipavar* (Those who come as votary seeking shelter)

The valiant chief Neṭuṇvēṭṭuvāḷ, was a refuge to those who come to him seeking his protection on swift horses (Puram.205:3,4).

2. *Periyōr* (Great men)

The righteous boat in the water-front would

ferry to and fro, greatmen or small, without any distinction (Puram.381:23,24).

Uruvi - *Urupaval* (She who undergoes or feels an experience)

The maid said to the hero: "The heroine feels a great desire to go with you, more than I who also want her to go along with you, to avoid her pain of separation; may the forest through which both of you go, become pleasant and cool" (Akam.283:1-3,16,17). The heroine unable to bear the pangs of separation from her lord said: "Oh North wind! I have never thought of doing any harm to you! So, do not trouble me, when I am undergoing great pain, without any one to comfort me, now that my lord has gone away to seek wealth" (Nar.193:4-9).

Urai - 1. *Ōr Aḷavu* (A kind of measure)

Even rain drops could not be used as a unit to measure the numerous elephants slain by a great warrior, majestic like a bull in warfare (Puram.302:8-11). Celvakkaṭuṅkō vāḷiyāṭaṇ, would give to suppliants the elephants received by him as tribute in the battle - field, and food so plentiful that it could not be measured (Pati.66:6 - 9).

2. *Uraital* (Curdling)

Upon the surface of the tasty curds, thickly curdled, bulges like mushroom - buds appeared (Peru.157,158).

3. *Kāṇikkaipporuḷ* (Votive offerings)

Men and women, in order to enjoy the pleasing fruit of charity, daily bathed in the river Vaikai, casting into it golden fish and other things as votive offerings (Pari.16:50-52).

4. *Taṅkutaḷ* (Stay/sojourn)

Warriors living in the shade of Celvak Kaṭuṅkō Vāḷiyāṭaṇ's feet would attain the delight of staying happily for many days, like the blessed people in the northern region of beatitude called *Uttarakuru* (Pati.68:14). The heroine said "As we have been constantly urging him to arrange for the marriage, the hero's heart has decided

to go to a far-off land to seek wealth, giving up for the nonce, the pleasure of staying with us and in consequence, the delight of amorous union" (Akam.187:2-4). Salt-merchants bartering white paddy for salt, crossed the sandy tract and scorning to stay therein, moved away to another land with their kinsfolk (Nar.183:1-5). The maid said to the heroine in the hearing of the hero waiting by the wall outside: "If the Lord of the Hills were to stay in his own house without coming here, making you tear-eyed with grief, I shall die" (Aink. 269:2-5). The hero said: "Oh you, with lovely arms and golden chaplets, is it worthy of you thus to forbid me from abiding at your feet?" (Kali.54:2-4). Those who were blessed to abide at the foot of Tirupparāṅkuṇṇam where the trees are drenched with the honey from the blown flowers, will not like to stay even in the land of the Gods (Pari.17:5,8).

5. *Tuḷi* (Drop of water)

Kings who gave easy audience to people seeking justice, were compared to the cloud which poured drops of rain when required (Puram.35:15,16). The tusked slain by the warrior, majestic like a bull, were more numerous than the drops of rain (Puram.302:9-11). The cloud rumbled against the big hill, making the wild beasts to tremble, pouring swiftly rain-drops and hailstones (Pati.50:1,2). The rain - storm showered big drops of rain accompanied by lightning (Akam.162:5). The river flowed like a cataract with a roaring sound, scattering big drops of water on the banks (Kuru. 271:1,2). The eyes of the heroine swimming in tears that could not be stopped, were compared to flowers covered by drops of water (Kali.121:9,10). On the closed *iṅkai* flowers, drops of honey had gathered (Nar.79:1). The darling boy of the elderly matron was responsible for the total destruction of the enemy army, even as a drop of butter-milk spirted by the cowherdess with her sharp-nail became the cause for transforming the milk in the pot into curds (Puram.276:3-6).

6. *Maḷai* (Rain)

The heroine had long tresses that were beautiful like a dark cloud descending as rain (Akam. 46:7,8). The cold season arrived when the fine shower of rain opened up the closed bud of sugar-cane resembling a green snake, big with young (Kuru.35:2-5). The people suffered as the Sun's scorching rays caused fissures in the earth in the desert where the rains had failed (Nar. 164:1-3).

7. *Mēḷurai* (sheath/scabbard)

Warriors who knew no retreat, eager to go to the field of battle, removed their spears from the sheath made of tiger-skin (Pati.19:3-5). The hero at the coming of the rainy season fixed by him for his return to his beloved, grieved and said: "I am here in this war-camp of the king with drawn sword whose armies are now asleep; my beloved is at home all alone waiting for me anxiously; what can I do?" (Akam.24:10, 16-18). Lightnings dazzled from the cloud, bright like the sword drawn from its scabbard by Pāṇṭiyan Neṭuñceḷiyan, as he stayed in his war-camp at Talaiyāḷaṅkāṇam after defeating his enemies (Nar.387:7-9).

Uraikkīṇaru - Cuṭumaṇṇurai cerukiya kiṇaru (A well formed with baked earthen curbs one below another)

In the settlements on the outskirts of the town, there were sows with their litter of young ones, various kinds of fowls, and wells with earthen curbs; partridges played with rams there (Pat. 75-77).

Uṇaiṇar - Tanṇuvar (Residents/sojourner)

"In the path taken by the hero, now a sojourner in another land, who preferred to forego the pleasure of our company in order to earn wealth abroad, mirages and shining gravel-stones would be seen" (Akam.67:15-18). The heroine unable to bear the pangs of separation said: "This town is unfit to live in, as its people do not show concern for a resident like me unable to sleep even

at midnight thinking of the cruelty of the Lord of the coast" (Kuru.145).

Uraiṇar - Pulavar (A poet)

The poem composed by him numbered 207 in *Kuruntokai* is set in the form of a reply by the heroine when her maid informed her about the hero's intended departure. His poetic talents can be seen in his description of the loneliness of wayfarers in the wilderness, that the only constant companion for them was the mournful cry of the lonely hawk estranged from its flock.

Uraiṇuḷ - 1. Vāḷumiṭam (Dwelling place/residence)
Only those who sought lasting fame in this earth would attain, the good fortune of dwelling in the upper world (Puram.50:14,15). The soldiers of Celvak Kaṭuṅkō vāḷiyāṭaṇ defeating the zealous enemy warriors, captured their residences (Pati.68:7,8). Seers whose dwelling was on this earth and Gods whose dwelling was in the heavens, worshipped Lord Tirumāl (Pari.3:27,28).

2. Uṇṇai (Dwelling/living)

Impelled by a passion to earn wealth, the hero went to another country desirous of lodging there (Akam.351:1).

Uraiṇar - Tanṇupavar (Sojourner/lodger/dweller)

The hero, journeyed in order to earn wealth, crossing the desert-tract, after staying in the shade of the eaves of a house abandoned by its lodgers in the small village where travellers used to rest on their way (Akam.103:6-10). The hero said that only luxurious persons who never left the company of their wives, would remain lazily in the same place, even after seeing the poverty of their friends, the misery of their kinsfolk, and the increasing number of those who did not choose to live with them (Akam.279:1-5).

Uraiṇūr - Cōḷa talainakarkaḷil oṇru (One of the capitals of the Cōḷas)

This town is near Tīrucirappaḷi. Its other names are Urantai and Kōḷi. Poets like Iḷampon-

vaṇikaṇār, Ēṇiccēri Muṭamōciyār, Kaṭuvaccā-taṇār, Calliyaṇ kuṇṇaṇār, Cīrukantaṇār, Paikā-yaṇar, Maruttuvaṇ Tamōtaraṇār, Mutukaṇṇaṇ Cāttanaṇ, Muṭukūttanaṇ, Muṭukunṇaṇār and Muṭukorraṇār. When Cōḷaṇ Nalanṅkiḷḷi besieged Āvūr, Neṭuṅkiḷḷi who had shut himself up within, escaped later to Uraiyūr, which was also besieged by Nalanṅkiḷḷi. At this juncture, Kōvūr kiḷar approached both of them and admonished them to cease hostilities (Puram.44,45, footnote). When Neṭuṅkiḷḷi was about to kill a poet by name Iḷantattan who had come to Uraiyūr from Cōḷaṇ Nalanṅkiḷḷi, mistaking him to be a spy, Kōvūrkiḷar sang in praise of the king and saved the poet's life (Puram.47: footnote). Uraiyūr Maruttuvaṇ Tamōtaraṇār has sung in praise of Cōḷaṇ Kurāppaḷḷi Tuṇciya Peruntirumāvaḷavaṇ (Puram.60: footnote). Pottiyār who returned to Uraiyūr of Kōpperuṇcōḷaṇ, from the place where he had given up his life seated facing north, broke down on seeing his empty mansion in the old city, comparing himself to the driver of an elephant grief-stricken on seeing the yard where his dead elephant had been once tethered (Puram.220).

Uraiyūr Iḷampon vāṇikaṇār - Pulavar (A Poet).

He was a trader who belonged to Uraiyūr town. The only poem composed by him is numbered 264 in *Puraṇāṇūru*. This poem set in *Karantai tṭai*, in *Kaiyaṇu nilai turai*, describes finely the heroic valour of the warrior who was killed after he had recovered the cattle herds seized by the enemy and the glory of the memorial-stone erected in his honour.

Uraiyūr Ēṇiccēri Muṭamōciyār - Pulavar (A Poet)

He belonged to Ēṇiccēri, a village near Uraiyūr. He can be taken to be a Brahmin, as the great exegetist, Pēraciriyar in his commentary on verse 74 in *Tolkāppiyam Marapiyal*, concerning names of persons and places, has taken the phrase "Uraiyūr Ēṇiccēri Muṭamōci" as peculiar to Brahmins. From the note on *Puraṇāṇūru* (13), which states that he sang from the

balcony of the king in his company, it is clear that he was patronised by Cēra monarch Antu-vaṇ cēral irumporai. He has sung the praise of the patron Āy, referring to him variously as Āy, Āay Aṇṭiraṇ, and Aṇṭiraṇ. His poetic greatness can be inferred from the praise of Peruṇcittira-ṇār who refers to him as "Tiruntu moḷi mōci" (Mōci of perfected speech) in a poem of his, in honour of Lord Kumaṇaṇ (Puram.158:12,13). He has beautifully described the munificence and valour of the patron thus: "Āy was no mere trader who did righteous things in order to earn merit for the next world; the elephants given by him to suppliants were more numerous than the spears left in the field of battle by the Koṅkars when they fled before Āy; the forests abounding in tuskars celebrated the greatness of Āy's bill" (Puram.131:1,2; 130:4-7; 131:2-4).

Uraiyūr kaṭuvāy cāttanaṇār - Pulavar (A Poet)

He belonged to Uraiyūr; the only poem composed by him cast in *Marutam Tinai*, is numbered 370 in *Narrinai*. A happy scene of domestic felicity, is described in this poem. The hero speaking to his minstrel-companion reminisced about his visit to his wife's house after child-birth, when he caressed gently her belly with *kuvalai* flower asking her if she had become a matron now on the birth of his son, at which she shyly covered her eyes with her hands.

Uraiyūr Calliyaṇ Kumaraṇār - Pulavar (A Poet)

He belonged to Uraiyūr; also referred to as Uraiyūr Calliyaṇ Kumaraṇ. The only poem composed by him is numbered *Kuruntokai* 309, which describes the maid arranging admission for the hero into the heroine's presence, though he had just returned from his hetaerae. The worldly commonsense of the maid is seen in the following statements in the poem to the hero seeking reunion with his beloved; "Husbandman working in the fields, would throw the blooming 'neytal' plants plucked by them as weeds on to the ridge of the fields; though the hero had done much harm to the heroine, he was indispensable to her".

Uraiyūr Cīrukantan - Pulavar (A Poet)

He too belonged to Uraiyūr. The only poem composed by him is numbered 257 in *Kuruntokai*. He has beautifully described the sight of the jackfruit hanging in order from the root, trunk and branch of the tree. He has referred to the passion of love which erupted whenever the hero appeared but which continued to distress the heroine even after he left as a dear enemy, passion-foe.

Uraiyūr palkāyaṇār - Pulavar (A Poet)

He belonged to Uraiyūr. The only poem composed by him is numbered 374 in *Kuruntokai*. This poem is set in the form of a statement by the maid to the heroine describing how the parents of the heroine had consented to her marriage at the request of the hero, after she had revealed their true love to the world. The crazy bewilderment felt by the village on coming to know about the love of the hero and the heroine, was fancifully compared to the intricate and bewildering work of the weaver-bird building its nest on the tall palmyrah tree.

Uraiyūr Maruttuvan tāmōtaraṇār - Pulavar (A Poet)

This poet belonging to Uraiyūr was a medicine man. Of the five poems composed by him, two are found in *Akanāṇṇūru* (133,257), and three in *Puranāṇṇūru* (60,170,321). Both set in *Palai tinai*, Akam.133 is in the form of a statement by the heroine, and Akam.257, in the form of a statement by the hero. He has eulogised Cōḷaṇ Kurāppaḷi tuñciya Peruntirumāvaḷavaṇ in Puram. 60. In Puram.170, he has brought out the physical strength of Piṭṭankorṇaṇ by comparing him to "the anvil in the forge of a blacksmith and that, to his enemies". He has highlighted the way of life of salt-merchants in Akam.257, where he refers to their using the dried fibres of *ya* trees' bark which the thirsty elephants had peeled off to munch; and in Puram (60), where he describes the bull yoked to the cart of the salt-merchants, loaded with salt, drawing it with difficulty when its wheels got stuck in the mud.

He has also described hunters living by killing animals, as husbandmen with bows as their tools (instead of the plough) (Puram.170:4).

Uraiyūr Mutukāṇṇaṇ Cāttanār - Pulavar (A Poet)

He belonged to Uraiyūr. He is also referred to as Uraiyūr Mutukāṇṇaṇ Cāttan (Kuru.133). Five poems of his are found in Cankam classic, 27, 28,29,30,325 in *Puranāṇṇūru* and one poem in *Kuruntokai* 133 in the name of Uraiyūr Mutukāṇṇaṇ Cāttan, totalling six in all. He has eulogised Cōḷaṇ Nalaṅkiḷḷi in Puram.30. Using the moon that waxes and wanes periodically as an example, he has beautifully explained the great truth; of growth and decay, of rise and fall, of birth leading to death, and of the dead that are born again" (Puram,27:11-14). He advises Cōḷaṇ Nalaṅkiḷḷi in Puram. 28 to utilize his wealth properly in order to attain the three great good things called righteousness, prosperity and happiness. He has beautifully compared the heroine staying alive though she was languishing at the long absence of her lord, to the millet crop half-eaten by parrots, growing up again after the rains (Kuru:133).

Uraiyūr Mutukūttanār - Pulavar (A Poet)

He belonged to Uraiyūr. His name has been variously used as Uraiyūr Mutukūrran, Uraiyūr Mutukṛṇanār Mutucāttanār. Vaiyāpuri pillai has collected all the nine poems under these names (Puram.331; Akam.137,329; Kuru.221,353,371,390; Nar. 28,58) under the name Mutukūttanār only. The *Puranāṇṇūru* poem (331) celebrates the greatness of a house-wife, who happily fed all her guests seated in order under a long pavilion though her stock was not much while her visitors were many. In Akam (137:6-12) the poet has compared beautifully the loss of beauty and lustre suffered by the heroine's forehead to the grove on the bank of the *Kāviri* becoming desolate and lustreless, its cold hearths silent and bleak without any cooking. In Akam. 329, the poet has referred to a tigress giving birth to its young ones in the dried-up pool in a rainless jungle

where the clouds rested. See Uṛaiyūr Mutukūṛṛan, Uṛaiyūr Mutukōṛṛan, Uṛaiyūr Mutukūṭtanār.

Uṛaiyūr Mutukūṛṛan - *Pulavar* (A Poet)
See Uṛaiyūr Mutukūṭtanār.

Uṛaiyūr Mutukōṛṛan - *Pulavar* (A Poet)
See Uṛaiyūr Mutukūṭtanār.

Uṛai - *Uṛaipaval* (She who sojourns/dwells)
The hero in the war-camp, said to his heart:
“This season when the woods grew fragrant after the rain, is the time when she who sadly dwells at home with tearful eyes worrying about her husband, will recover her lost charms if the king ends his campaign of war” (Akam.164:4-7,11).
The heroine addressed her companion as one who sojourns at home suffering from love-sickness (Kura.192:2). Speaking to the minstrel’s wife the hetaera described the heroine as one ‘who dwells at home with good will for her’, in the hearing of the friends of the heroine’s maid (Nar.176:1). The maid asked the hero: “Will the wealth earned by you after leaving us, give you more happiness than the joy of seeing the smile on the face of your son, the first-born of

your beloved dwelling at home, longing for you always?” (Aink.309:3-5).

Uṇṇam - 1. *Uṇṇamaram* (A kind of tree)

Suppliants would come along the forked ways with *uṇṇam* tree (the tree of omen) where the vulture suffered in hunger perched upon the piles of stone heaped upon the corpses of the men slain by the arrows of the cruel bandits (Puram. 3:20-23). As Kaḷaṅkāykaṇṇi Nārmuṭiccēral was a mighty monarch, when his enemies sought for omens before beginning hostilities with him, the *uṇṇam* tree became blackened and indicated their certain defeat (Pati.40:17). As Ccivakkaṭuṅkō Vāḷiyatāṇ was too strong and powerful, defeating his enemies despite evil omens, he was eulogised as the foe of the *uṇṇam* tree with its golden flowers, small leaves and a parched trunk (Pati. 61:5,6).

2. *Karuttu* (Intention)

The maid said to the heroine conveying the hero’s consent to take her away with him: “Let us then escape from the harsh words of our mother who is aware of our intention though she will not reveal what she knows about us” (Akam.65:1,2).

Ū

Ūur - Makkaḷ Kūṭivāḷum Nakaram (Town where people live)

The maid said to the heroine eloping with her lover: "The people in the town gossip boisterously about us on account of which our mother is harassing us: hereafter, let her stay alone in her own house" (Kuru.262:1-3).

Ūun - Pulāl (Flesh)

The male kite mistaking for flesh the new bud of the glory-lily, red like fire and luxuriant after rains, snatched it but when it realized the mistake, dropped it as useless (Malai.145-146).

Ūkkam - Manavelucci (Zeal/spirit/enthusiasm)

Cēralātaṇ zealous to extend his small territory, had a fearless army ready for open war with the enemy (Puram.8:3-5). Quick like thunder that reverberated immediately after the lightning, Pulli, the chief of the *Kaḷvas*, seized the white tusks of elephants, with warriors who were ever full of spirit to shoot their arrows against their enemies' chests (Akam.61:6,12). Just as the army of the Pāṇṭiya king enthusiastically spread itself everywhere after the rains, the floodwaters spreading everywhere entered the field (Pari.22:8-11).

Ūkkal - Manavelucci (spirit)

Kumaṭṭūr Kaṇṇanār hailed Imaiavarampan Neṭuñcēralātaṇ as a high-spirited king of great prowess (Pati.11:11).

Ūkku - Ūkkam (Enthusiasm)

The hot jungle-track made those who thought of it tremble and lose their enthusiasm for travelling through it (Akam.29:18,19).

Ūkkunar - Ūkkam Mēṛkoṇṭavar (Spirited persons)

Kumaṭṭūr Kaṇṇanār said "The great towns of the enemy destroyed by the angry Imaiavarampan Neṭuñcēralātaṇ were overgrown with thorny trees like *viṭattar*, and *uṭai*; goblin maidens and demons roamed about therein; the cow's thorn spread everywhere; the halls destroyed by him became silent. The ruin was so complete that even plucky persons full of spirit trembled to think of going past this arena (Pati.13:12-19).

Ūkam 1. Oru vakaip pul (The broomstick grass)

Hunter-children in the small village would fix the white thorn of the *uṭai* tree at the end of the broomstick grass and fixing this arrow to a twig would try to shoot the jungle-rats dwelling at the foot of the hedges (Puram.324:3-8). The wall of the fortress of the hunters was thatched with broomstick grass (Peru.122,129).

2. Karuṅkuraṅku (Black-monkey)

In the hill overgrown with bamboo, the lamb would frisk about with the young one of the white-faced black monkey (Puram.383:18,19). In the thickly-wooded jungle where the peacocks sounded, it rained so heavily that the white-faced monkey shivered with its young ones (Kuru.249:1-3). The kid of the mountain-goat scared of the black monkey on the rock crossed over to the dark hill-side and then play (Kali 43:12-14).

Ūku - Ūkampul (Broomstick grass)

The withered flowers of the broomstick grass resembling the squirrel's tail, and falling off in summer, adorned the curly hair of the warrior (Puram.307:4-6).

Ūcal - Ūncal (Swing)

The minstrel's wives had ear-rings with loops resembling the round ends of the scissors, dangling like a swing from the ears (Poru.29,30). The branch of the *vēṅkai* tree in full bloom, which

was left uncut for fixing a swing for the women guarding the millet-field, resembled the crest of a peacock (Akam.368:3-7). The aerial root of the *irri* tree with spear-like leaves in the desert tract, gently caressed the she-elephant, sleeping under the tree whenever the summer-wind swung it to and fro (Nar.192:9-11). The maid asked the heroine to sing a good swing-song bringing out the cruelty of him who made her suffer endlessly thus (Kali.131:23,24). The heroine requested the maid: "Instead of singing a swing-song belittling the lord of the ford where birds did not kill to eat, please sing in praise of him" (Kali.131:31-34).

Ūci - 1. *Taikkum Karuvi* (Needle)

The top of the white leaf of the palmyrah was sharp like a needle (Puram.103:3,4). The beak of the king-fisher plunging into the pond to catch fish was compared to the needle used to stitch the wounds on the chest of warriors (Pati.42:2-4). The hero wore a wreath water-lily threaded with a needle and made up of red flowers, resembling the eyes of women (Akam.48:8,9).

2. *Vaṭakku* (North)

The star (Mirukaciritam) was low in the heavens near the shore while a single shooting-star going neither north nor east fell down blazing through the sky; this was a bad omen prognosticating disaster to the king (Puram.229:8,9).

Ūṭṭiyār - *Pulavar* (A Poet)

The name Ūṭṭiyār was given to him as he has fancifully described the tender shoots of the *asoka* tree in the phrase "Ūṭṭiyaṇṇa Oṇṭaḷir Ceyalai". Two of his poems are found in *Akan-āṇūru* (68,338). Both of them refer to tryst by night in *Kurīnci* tiṇai. Poem No. 68, describes thunder destroying the *asoka* tree mistaking the swing-rope tied to it as a snake. Poem No. 338 praises Pacumpūṭ pāṇṭiyaṇ as a ruler with a sceptre of state following righteousness and a hero of powerful shoulders who slew enemy-

warriors. In the same poem, Kolli hills of the Cēra king and Paṭṭinappākkam of the Cōḷa monarch, are referred to. It may be seen from this that this poet has praised all the three Tamil monarchs without distinction.

Ūṭal - *Kātalaṛkkiṭaiye Eḷum anpup pūcal* (Sulking/ lovers' tiff)

The hero said to the heroine as he was asleep in the forest: "I saw you standing beside me like a young doe, adjusting your bangles with down-cast looks and digging the ground with your toes; I asked you why you were sulking and caressed your forehead and your tresses; I woke up to find that it was a mere dream and I grew wistful" (Akam.39:15-24). The hero bowed to his women with fragrant tresses and removed their sulking immediately by submitting himself to them (Kali.131:39,40). Some of the lovers enjoyed the honeyed pleasure of amorous union after sulking during the night (Pari. 10:32).

Ūṇ - *Uṇavu* (Food)

In the house of Paṇṇan, Lord of Cīrukuṭi the boisterous sound caused by people feeding could be heard like the chorus of birds from a ripe tree (Puram.173:3,4). Kāppiyāṇṇuk Kāppiyaṇṇār praised Kaḷaṅkāykkāṇṇi Nārmuṭicēral thus: "You are living a life of usefulness to others with your unspoiled heart, ready ever to share with others your food" (Pati.38:14-16). War-bards who had gone to Cōḷāṇṇ Karikālperuvaḷattāṇ having sated themselves with varieties of meat and rice given by him such that their teeth became blunted like the coulters of plough-shares ploughing a field, disliking food said to him timidly that they would like to go back to their places (Poru.114-122). In the great mansions of Maturai city, majestic like a mountain-range, much food was available along with other things; in the street where merchants lived, commodities like gems, pearl and gold brought from various parts of the earth from land, hill and sea, were sold (Matu.500-506). At night without enough food because of inadequate rains high-

way robbers clothed in red and armed with a quiver full of arrows sat awaiting wayfarers along the tract (Nar.33:5-7). The maid said to the hero: "It would be good if he were to take the heroine with him when he went seeking wealth along the bushy tract where the sound can be heard from the bell of a single cow, among a herd of cattle tired for want of food" (Nar.37:1-4). The maid said that her mistress, the heroine, was the darling child of a noble family in a hut, where huge heaps of cooked rice and the sweet jackfruit lying on the rock were available as food (Kali.50:12-14).

Ūṇpittai - Pulavar (A poet)

Also called Ūṇpittaiyār. Dr. U.Ve.Ca. in the 'History of poets of *Kuruntokai*', considers this person to be a poetess. The only poem composed by her is numbered 232, in *Kuruntokai*. She has described a horned stag feeding on bow-string-hemp and sleeping under the spotted shade of the tree after the elephant had broken off its branches for food.

Ūṇūr - Ōr ūr (A town)

Ūṇūr belonging to Taḷumpan had a settlement of pāṇars living upon the fish caught by them. It had also a settlement of potters who gathered honey from the honey combs after the bees had left them, scared of the sound of the drums beaten by reapers of white paddy (Puram.348:1-5). Ūṇūr with its many old granaries, was washed in the morning by the waves of the roaring sea (Akam.220:12,13). In the town of Ūṇūr belonging to Taḷumpan whose body was adorned with great martial wounds, the tusker visiting the houses for food would stand touching the roofs. (Nar.300:9-11).

Ūtiyam - Payaṇ (Profit-use)

Mōcikirāṇār singing the praise of Koṇkāṇāṇ kiḷāṇ said: "Even if I get very little, I shall deem it a great profit; I shall not belittle his bounty" (Puram.154:6).

Ūtulai - Kollan Ūtukiṇṇa ulai (The blacksmith's forge)

The clear-toned open-mouthed bell tied to the chariot were cast in a blacksmith's forge out of a wax-mould (Kuru.155:3-5).

Ūtulaikkurku - Kollan Ūtukiṇṇa Ulaimūkku (The bellows of a blacksmith)

The he-bear out for prey, would growl and breathe heavily like the bellows of forge while digging into the ant-hill making the cobra-inside tremble in fear (Nar.125:1-4).

Ūtai - Vāṭaikārru (The cold northwind)

In the sea-shore, the cold northwind would scatter fine sand and hide the marks made by the crabs as they played on the shore covered over by *aḷumpu* creepers (Pati.51:6-8). On the sand-hill heaped by the cold sea-breeze, the heroine with her garlanded companions would play at making sand-doll (Akam.60:9-11). At midnight in the cold season, when the breeze blew with drizzling rain, whenever the cow moved to the sound of the gnat on its back, the bell tied round its neck sounded (Kuru.86:4-6). The horses of the hero with bells tied to their necks sounding through out day and night, would climb up the sand-hills, white as moon-light, while the cold breeze would lift up the fine sand before it (Nar.163:1-5). The hero was hailed as Lord of the sea-shore where the cold breeze blew (Kali.128:19). The blue-lily in the pool had its petals blown by the cold breeze (Pari.11:22).

Ūm - Ūmai (Dumb person)

One of the eight congenital defects at birth is dumbness (Puram.28:1-4).

Ūmaṇ - Ūmaiyaṇ (Mute person)

The hero was unable to bear his love-sickness, like a crippled mute without hands being unable to stop the butter upon the hot rock from melting in the sun (Kuru.58:3-6).

Ūmai - Vāyūṇṇavāmai (Inability to speak)

Among the gifts received by the minstrels from Nannan was the bent legged bear-cub, unable to open its mouth (Malai.501).

Ūr - 1. *Makkaḷ kṇṭivāḷum nakaram* (Place where people live in groups/village/town/city).

As Cōḷaṇ Karikār peruvaḷattāṇ gave to fire the towns of the enemy day and night, the people in those places cried woefully and lamented their lot (Puram.7:7,8). The village with wide trees gave up its festive activities when it learnt about the Cēra monarch Peruñcēralātāṇ fasting to death while he sat facing north, ashamed of the wounds in his back (Puram.65:5). In the martial games conducted in the big town full of bustle, soldiers exchanging pleasantries, talked about their physical prowess (Puram.84:4,5). King Pāri giving away his villages to suppliants and his horse-drawn chariot to a jasmine creeper, attained deathless fame (Puram.201:2-5). Kuṇṭukaḷ Pāliya tāṇār blessed Cēramāṇ celvak kaṭuṅkō vāliyaṭaṇ that he might live for aeons, more numerous than the sands on Ānpurunai river and the grains of paddy grown in all the fields in all the towns of his country (Puram.387:34-36). In the prosperous town of Imaiavarampaṇ Neṭuñcēralātāṇ festivals were celebrated daily to the sound of drums (Pati.15:17,18). As Peruñcēral irumporai gave to fire an enemy-town, the smoke thereof hid all directions (Pati.71:9,10). In all the villages whose festivals were celebrated Lord Murukaṇ would appear and grace people (Muru.220). Kāñci city was greater than all other towns because of the festivals celebrated by people of different religions (Peru.410,411). Watchmen of the town well-versed in the art of guarding, discharged their duty faultlessly (Matu.646-647). The peacock that had drunk the rich brew of the juice of the fallen mangoes, the honey shed by the bees and the essence of the sweet drupe of the jack mingled with the waters of the pool, would dance intoxicatedly like a rope-dancer walking on tight rope stretched between bamboo - poles in festive towns (Kuri.191 - 194). Karikārperuva-

ḷattāṇ devastated walled towns of the enemy ruining their beauty (Pat.269,270). Player-minstrels who had received the gifts from Nannan son of Nannan, said to other minstrel desirous of gifts, that the fame of the old city of the monarch lofty like a mountain with heaven kissing battlements, had spread everywhere (Malai.92-94). In the small village there was a noisy bustle as the *vetci* warriors had collected the restless milch-cows together in one place without their calves (Akam.63:10 - 13). Women of the village spread scandal ignorant of the nature of young women in love who languished when their lovers left them to seek wealth, passing through cruel wild tracks (Akam.95:10-12). The town became desolate as its citizens vacated it, afraid of the bandits who murdered bands of merchants for their wealth (Akam.167:7 - 10). The small village beside the grey hill was desolate and solitary (Akam.203:15). The maid said to the heroine in the hearing of the hero by the wall outside: "Our father has agreed to give your hand in marriage to the lord of sounding cataracts; this town in its gossip, couples your name with the hero; our mother also has said that he is the proper husband for you; therefore let us offer sacrifices to our house-hold deity praying that the wedding-day may come quickly" (Akam.282:12-18). The small village had pretty settlements, with huts having conical roofs (Akam.329:4). In the old town where minstrels celebrated festivals, the male monkey hugging a jackfruit in its arms, stood behind a dancing peacock like a drummer behind a dancing woman (Akam.352:1-6). The small village had fields in the *Mullai* tract where millet grew and leverets gambolled about (Akam.384:5,6). If her lover were by her side, the heroine would rejoice like a festive town (Kuru.41:1,2). The heart of the heroine separated from her lover suffered endlessly like the single bellows of the blacksmith intended for the benefit of the people of seven villages around (Kuru.172:5 7). The people of the village said that the life of the hero with just the income from a

single cow, grew so prosperous after marrying the heroine that it became a matter for celebration (Kuru.295:4-6). The heroine's village surrounded by palmyrah trees and sand-dunes was enclosed by a fence made of palm-leaves and thorns (Nar.38:8-10). The hero like a crazy lover wearing wreaths of flowers which could not be sold, and riding the horse of a palmyrah-leaf stem, wandered through many towns (Nar.146:1-3). At midnight when the north wind blew and the rain poured, the entire village slumbered (Nar.262:1-3). In the heroine's old town, paddy would be produced in plenty if the rains came, and salt if the rains failed (Nar.311:1-5). The heroine asked: "Lord Your chariot has caused all the hetaerae living in this town to come together as for the festival in honour of the Lord Indra; whither is it bound now?" (Aink.62). "The sound of the chariot bells of the hero was heard ceaselessly like the chorus of the birds living near the sea-shore in our town" said the maid (Aink.102). The maid said to the hero that their village was situated in the midst of hills and that there were many women who spread scandal there (Aink.279:4,5). The heroine's forehead lost its charm, taking on the colour of the flower of the ribbed-gourd as the village gossiped about her (Kali.53:14,15). The hero riding the horse of palmyrah-stalk, went to the market street of a prosperous town, and began to sing; "Come Ye! to listen to the song of this man about this woman" (Kali.138:10,11). As the Vaikai floods broke the dams and the banks, the sound of the drums of the river-guard calling the people to come to the river to stop the breaches was heard; the entire town rose on hearing this (Pari.6:23,24). The people of the city hearing the report that the river Vaikai had become brighter with the freshes, trooped to its bank, eager to enjoy the pleasure of bathing therein (Pari.Ti.2:5,6).

2. Teru (Street)

The river Vaikai spread in the streets to Maturai to inform people that Tirupparaṅkuṇṇam was

the right place for lovers to indulge in amorous union during the night (Pari.6:54-56).

Ūrkkurīi - Ūrkkuruvi (House-sparrow)

The house-sparrow in the village, built a nest with the white-flower of the sugarcane, for its gravid mate (Kuru.85:1,2).

Ūrkāppāḷar - Ūraikkāppavar (Watchmen of the town)

The town watchmen were well-versed in the lore of guarding the houses of the town (Matu.645-647).

Ūrkoḷal - Vaḷṭamāka cūṭtal (The moon becoming full)

The wheel of the cart with its hub and radiating spokes was compared to the white moon engirt with silver rays shining in the sky during the cold dewy season (Ciru.250-253). The maid said to the hero: "Come at night stealthily waiting for an opportunity, when the guards are not vigilant; the *venkai* trees have bright clusters in full bloom; the white moon has become full; therefore it should be easy for you to come at night" (Akam.2:14-17).

Ūrti - Ūrappatuvalu (Vehicle/conveyance/mount)

Nakkirāṇār, son of Maturai Kanakkāyaṇār eulogised Pāṇṭiyaṇ Ilavantikaippaḷḷituṇciya Naṇmāraṇ that by his great prowess with which he encompassed his enterprises he resembled the Red Lord, Murukaṇ with the Peacock mount (Puram.56:8,14). The hero went in a chariot, fleet as the wind (Pati.Ti.1:6). The hero went away from his beloved in order to acquire wealth, noble like Lord Civaperumaṇ with his Bull-Mount (Kali.150:12,13).

2. Naṭai (Gait/pace)

The young brahmin with a waist, slender like purslane creeper and a weary gait, walked as a messenger at night (Puram.305:1-3).

3. Kaṭṭil (Cot)

The hero asked his beloved: "Won't you, who are used to sleeping upon a soft bed on a cot with carved lion-legs, be frightened by the roar

of a real lion roaming in the forest?" (Kali.13 14-17).

Ūrumukam – *Paṭaikaḷ porum iṭam* (Battle-front)

Kāppiyārruk Kāppiyaṇār advised Kaḷaṅkāykkāṇṇi Narmuticceral thus: "Your army with your captains eager for victory in war need not be stationed near the battle-front, as your vanguard is enough to vanquish the foe" (Pati.40:1,2).

Ūrāṇmai – *Ūrai āḷum tanmai* (Public administration)

The heroine questioned the right of the hero to touch her tresses: she said to the hero, that his doing so was as hypocritical and cruel as it was for a ruler who did not care for the public to pretend that he protected them (Kali.89:1,2).

Ū1 – *Murai* (Usage/custom/rule/turn/proper/order)

In the pond, the otter after eating the scabbard-fish would mistake the water-snake as *varāl* fish and then fight in turn with the crocodiles there (Puram.283:1-4). In mid-summer, the dark *kuyil* bright as a gem pecking at the pollen of the mango would, in its fine balanced voice, daily sing its customary song (Akam.25:6-8). The rain-cloud produced lightning more frequent than the many spears raised aloft in the victorious war fought by Paṇṭiyaṇ Neṭuñceḷiyaṇ at Talaiyāḷaṅkāṇam; it also thundered (Akam.175:10-12). The dewy season came and the bright flowers of the red glory-lily blossomed, in seasonable time (Akam.217:10). The hero after amorous union with his beloved, blessed the rain thus: "Accompanied by lightning, dispelling the darkness, and thunder sounding in proper order like a drum, may you shower cool rain on earth" (Kuru.270:1-4). The heroine grieving at the advent of the rainy season fixed by the hero for his return said: "I shall not live at even-tide when cow-herds return home driving their cattle with bells tinkling from their necks, when blameless rain falls without thunder, in proper order" (Nar.364:6-12). The heroine said to her maid: "It is not only an adornment to my arms, but something nobler, if I were to embrace my lord such that the blood from his wounds,

after vanquishing the murderous bull mingles with the white drops of curds after churning many times" (Kali.106:37:39). Like night following day, by turns men embracing their women parted from them in order to earn wealth and separated lovers returned quickly to favour their waiting women with love (Kali.145:13-16). Some of the persons who went with the Vaḷuti to Paraṅkunru beat in order their drums, to be in tune with the musical note sounded by the *yāl* (Pari.19:44,45).

2. Mutirvu (Ripeness)

The ripe flowers of the trumpet-flower tree shaken by the hot west-wind, lay scattered on the ground like hailstones in the rainy season (Akam.101:13-16). The ripe and matured pods of the cassia lay scattered on the rock like the ribs of the *yāl* broken to pieces and thrown down by minstrels on the battle field where Evvi died (Akam.115:8-12). The maid said to the hero visiting the heroine without arranging for their marriage: "The good mother of the heroine keeps her daughter under strict watch inside the house, the doors bolted from outside; the bangles of the heroine have fallen off her hands like the ripe petals of the glory-lily in your hillside" (Kali.48:10,11). Along the desert tract the ripe flowers of the silk-cotton tree in full bloom fell to the ground, shaken by the wind resembling the sparks from the ghee-fed lamps in a festival town (Akam.17:17-20). In the cold dewy season, herds of deer would seize and eat the ripe pods of the blackgram plant with its stem resembling the leg of the quail (Kuru.68:1-3).

3. Malartal (Blooming/flowering)

The blameless golden spots that appeared on the bosom of the heroine, shone with a bright colour like the full-blown flowers of the *vēṅkai* tree (Akam.174:10-12). In Paraṅkunru blossomed the water-lily, the glory-lily, the red glory-lily and the fully-blown clusters of *naṇṇavam*, so thick as if they had already been woven into wreaths and garlands (Pari.19:75-84).

4. Malarntutirtal (The blown-flower falling)

The maid urged the hero to arrange for his marriage with the heroine forthwith, saying: "Though you visit her everyday, the eyes of the heroine resembling blue-lilies have become pale and sallow with the colour of the fallen flower of the ribbed-gourd" (Nar.326:6,7).

Ūḷi - 1. *Uḷikkālam* (A long time/aeons of time)

Kapilar blessed Celvak kaṭuṅkō vāḷiyātaṇ, that if good people of the world had performed good deeds, he might live for many aeons of time longer than the astronomical numbers called *āmpal*, *āyiraveḷḷam*, etc (Pati.63:18-21). Lord Murukaṇ would stay in Āviṇaṇkuṭi with his blameless consort for a few days, so that the thirty-three Gods, and the eighteen Superior Beings might come to see him on behalf of the four-faced lord, tireless in His work of creation, aeon after aeon (Muru.164-176). The hero returning after successfully completing his work, asked his charioteer to drive fast so that he could meet his beloved as even a day's delay with the victorious king on his way would appear to be as long as an aeon to her (Aink.482). The one God who as Brahma had created the lives of the world so that they might undergo birth and death repeatedly for many aeons, would at the time of the dissolution of the universe, as Civa, The God of Destruction take them all back unto himself (Kali.129:1,2). Lord Tirumāl in all the four aeons is sought to be apprehended through principles numbering twenty five (Pari.3:80).

2. *Vāḷnāl* (Days of life)

Uraiyūr Ēṇiccēri Muṭamōciyār, blessed the patron Āy: "May the days of your life be fruitful and useful such that you never would think of asking for the return of the things given by you to minstrels, poets and suppliants as gifts" (Puram.135:16-19). The maid urging the hero to expedite his marriage with the heroine said "We go now; you may leave us; may the days of your life prosper" (Nar.93:6).

3. *Muraḷ* (Proper order)

The hero proved his impartiality towards the people, like the rain that pours in dewy season when required by the earth and the happy mother giving suck to the child at her breast (Kali.99:4-7). The accumulated water poured by the skies entered into the fields like the army of the Pāṇṭiya monarch in its proper enthusiasm joining battle with the enemy (Pari.22:8-11).

Ūrram - *Valimai* (Prowess/strength)

Kōthamaṇar advised Dharmaputtiraṇ thus: "Keeping your strength a secret from others, bearing in mind the remarks of others, help those who worked in the day for you; ponder at night on what should be done the next day and instruct your men accordingly" (Puram.366:8-12).

Ūrru - 1. *Ūrru nīr* (Spring)

The big-trunked elephant carrying the waters from the spring in the stone-well in the hot rocky wilderness, went towards its mate (Nar.186:1-4).

2. *Tuṇai* (Support/prop)

The hero said lovingly to his beloved: "Look yonder! the red-spotted male-crab sporting in various ways with its mate, showing that the body is the basis and prop for life" (Kali.146:22-24).

Ūral - *Ūriya nīr* (Oozing water)

The tawny cattle of the Koṅkar would go towards the well hewn out of rock by black-armed men using pick-axes, to drink the water oozing therein (Akam.79:1-6). The elephant that had fought with the tiger would drink the water oozing out of a gravelly pit in a mountain-path overgrown with withered bamboo (Nar.333:2-4).

Ūru - *Iḷaiyūru* (Trouble-obstacle/hazard)

If the ruler of the world whose wheel of law runs through the land were to be noble, it would have a trouble-free passage (Puram.185:1-3). Even in trouble-free paths people were apt to slip if they used it frequently (Akam.18:10-12). The maid was afraid of the hazards facing the hero

coming by night (Kuru.217:2). The image in Kolli mountain, guarded by a deity, would not lose its beautiful shape in any trouble, even if a storm blew or rains poured or the thunder-bolt fell (Nar.201:5-11).

2. *Puṇ* (Wound)

As the enemies of Ēṇāti tirukkiḷḷi fled at sight of him, they looked pleasing to the eye as their bodies had no martial wounds upon them (Puram.167:5-7). The sound of the humped bull and the wild ox fighting fiercely and wounding each other, rose in the hill-side (Malai.330-333).

3. *Urutal* (Getting/seizing)

The vulture mistaking the palmyrah-leaf stained with blood, worn by the soldier, to be flesh, thought of seizing it (Pati.51:30,31). The cob, the male-swan flew up in the sky towards the bright-rayed sun, cleaving the wind in order to seize it (Matu.384-386).

4. *Citaivu* (Destruction)

The bull-elephant angry with the tiger running away from it pulled down the black-stemmed *vēṇkai* tree and then its anger abated (Nar.217:2-5).

5. *Toṭu Uṇarvu* (Sense of touch)

Nalleṇṇiyār has said by way of praising Lord Tirumāl: "Thou art all the five senses of taste, hearing, sight, smell and touch" (Pari.13:14,15).

Ūn - 1. *Iraicci* (Flesh/Meat)

In the street adjacent to the war-camp, where the soldiers of Nalaṇkiḷḷi bivouacked, lumps of cooked rice with meat were given to minstrels (Puram.33:10-14). The sizzling sound of sheep's meat dropped into boiling ghee was like the heavy breathing of a dazed elephant (Puram.261:7,8). Warriors who never knew retreat, were given the same food that was given to the king, that is meat and mashed curry along with cooked rice (Pati.45:13,14). Fisherfolk in the southern country had a formidable strength feared by

their enemies; they had fat meat, rice and arrowroot for food; they had bows reeking of flesh and they swore terribly (Matu.140-144). The red ears of the male kite looked as if a slice of meat had been fixed on its head (Akam.51:5,6). Cruel-eyed men killing a bull in the hillside would roast its meat over fire and after eating the beef would drink toddy like fearsome goblins (Akam.265:11-17). The kite desirous of eating flesh, would stay at the top of the *ṇemai* tree in the high hills (Kuru.285:6-9). Hillmen would pluck the tusks of dead elephants and place them on the rocks for the flesh to dry; removing the raw meat, they would bury the big toe-nails (Nar.114:1-3). The hill-women with fine teeth would chase the birds that settled down upon the flesh of the deer that had been hunted by her brothers (Aink.365:1-3).

2. *Tacai* (Muscle/flesh)

The hermits of Āṇṇakuṭi had deerskins covering their chest; as they had constantly performed austerities, their ribs showed through thin flesh (Muru.128-130). Neṭuṇṇeliyaṇ asked his servants to bring all those who helped him in acquiring the lordship of other lands rich as the heavens; they had stood by his side in war, the muscles of their chests riddled with arrows like the hub of wheels with radiating spokes; they deserved to be rewarded with gifts (Matu.741-743). In midsummer, when the rains fell, the elephant suffered without food and its muscles became lean and weak (Akam.233:4,5).

3. *Uṭampu* (Body)

Ōṭaikkiḷār would point out to the hunger affecting him and his many relatives, their bodies weakened and their eyes filled with tears (Puram.136:6-9). In the jungle hit by drought, the snake would grow lean in body like a cloth-bag used to pack things in (Akam.313:10-12).

4. *Puṇ* (Wounds)

The washer-woman kneaded with her fingers the wet clothes removing the lines of dirt in

them, assisted in her work by urchins, their heads bald and full of wounds owing to constant carrying of fuller's earth for washing (Akam.387: 4-7).

Ūncōru - *Ūnaiuṭaiya cōru* (Rice cooked with meat)
The goblin-cook well-versed in his art, served food cooked with flesh in the battle-field to heroes who never knew retreat (Matu.35-38).

Ūn ney - *Ūnākiya ney* (Fat of flesh)
Women of *Neytal* tract would, in the evenings light lamps in their mansions pouring the greasy fat of fish as oil (Nar.215:3-5).

Ūnpulukku - *Ūnākiya pulukku* (Boiled meat)
The desert-tract where bowmen boiled meat for their food on stone-hearths left by salt-merchants, was not fit for women to travel (Akam. 119:8-10).

Ūnpoti pacuṅkuṭaiyār - *Pulavar* (A Poet)
He was the author of four poems in *Puranānūru* 10,203,370,378. (M.A.D. would say that his name should have been coined from the phrase 'Ūnpotipacuṅkuṭai'. But this phrase is not

found in any of his poems. He has sung the praise of Cōḷaṇ Neytalankāṇal Iḷaṅcēṭ ceṇṇi, cēramāṇ Pāmulūr Eṇinta Iḷaṅcēṭ ceṇṇi, Cēramāṇ Ceruppālī Eṇinta Iḷaṅcēṭ ceṇṇi. He has described in detail, a battle-sacrifice in poem 370. In poem 378 he has used a fine comparison while describing the minstrel's kinfolk wearing the jewels offered as gifts by Iḷaṅcēṭceṇṇi to them, in the wrong places-wearing jewels for the ear on their fingers and the ornaments for the waist, around their necks, like the monkeys which wore the ornaments thrown down by Sita while being carried by the demon chief Rāvaṇā. He has also mentioned two tribes of people the southern Paratavās and the Northern Vaṭukas (378).

Ūnam - 1. *Marakkaḷṭai* (Block of wood)

The soldier's body was hacked like the block of wood on which meat was cut to pieces by butchers (Pati.67:16-18).

2. *Iraicci* (Meat)

The country of Palyāṇaic celkeḷu kuṭṭuvaṇ had a never-decreasing produce of food-stuff that amazed the beholders, and meat, ruddy when carved with knife (Pati.24:21,).

E

Ekkaṁ - 1. *Vel* (Spear/lance)

When a father refused to give his daughter in marriage to a king he swore thus: "Tomorrow I shall wed her; or else I shall enter the upper world where heroes go, with my body wounded by the leaf-like lances of the enemies in battle" (Puram,341:11-16). Warriors with hero's anklets took their spears from sheaths made of tiger-skin and began to fight with the enemy (Pati.19:3-5). The king in his war-camp spent a sleepless night, thinking of his tusk-ers which had forgotten their mates because of the pain caused by the wounds from the spears of the enemy (Mullai.68, 69,79). Warriors with bright swords who had cut off their enemies' heads in battle, placed their sharp-stemmed spears against the door (Malai. 488-490). The hero parted from his beloved, carrying in his right hand a noble spear, his strong mind desiring manly enterprise in the lands beyond the mountain where alien languages were spoken. (Akam.215:1-5). It rained, accompanied by lightning dazzling like the famous spear held aloft in the field of battle by the victorious Pāṇṭiya king, the monarch before whom his foes fled (Akam.312:10-14).

2. *Vāḷ* (Sword)

Many kings suing for the hand of a maiden, fought against her brothers who killed their enemies making their flood flow like river; their sharp swords become broken and blunted in the battle; with their wounds still covered by wads of cotton, they were fearful to look upon (Puram.353:11-17).

3. *Kōṭari* (Battle-axe)

Cōḷaṇ ḷaṅcēṭcēṇṇi was master of the battle-

field where eagles and vultures hovered over-head while the goblin-maiden holding aloft a huge hand severed by a battle-axe, with the entrails of the fallen soldier coiling around her legs, danced wildly singing in a wailing voice (Puram. 370:22-27).

4. *Paṭaikkaruvikaḷ* (Weapons of war)

Enemy kings opposing Kaḷaṅkāykkāṇṇi nārmuṭ-ṭiccēral would tremble to think of his great fortress where his war-drums sounded; swords made up the walls, lances the defensive forest, the sharp blood-smeared weapons of war released by bows covered the moat (Pati.33:7-12).

Ekku - 1. *Vēl* (Spear/lance)

Neṭuñceliyaṇ holding a bright-leaved lance in his hand killed opposing kings in battle, capturing their war-drums (Puram.26:4-7). Seeing the enemy riding upon a war-elephant his spear held to the right, a certain soldier plucked the lance that had pierced his chest and threw it at the enemy and slew him (Puram.274:4-6). Armies were described fancifully thus; "The rolling waves moved like tusk-ers; the spray at the crest of the waves resembled the bows of bowmen; at the edge of the shields, the spears shone like the fish in the sea (Pati.50:8,9). Planting their shields and their lances on the ground like the shield and lance placed in honour of a dead hero in front of his memorial-stone, men fought in the battle-field (Pat.71-72,78,79). The male kite called aloud for its tribe to eat the flesh of the wayfarers slain by the spears of the cruel warriors in the fearful desert-tract (Akam.363:9-14). The maid refused permission to the hero for the tryst by night, asking him if it were proper for him to come to their hamlet at the hill-side in the narrow pathway, at darkest midnight, armed only with a spear in his hand (Nar.168:6-11). The wife chastised her husband with looks sharp as the

pointed spear, as she thought that he would be attracted by the beauty of a dancing-maiden drunk with toddy, the pearls in her golden anklets tinkling as she tripped on her feet jerking her shoulders and dancing in tune with the sound of the tabor (Pari.21:18-22).

2. *Arivāl* (Knife)

The bodies of soldiers were mangled like the blocks of wood used by butchers to mince meat with their knives (Pati.67:16-18).

3. *Vāl* (Sword)

The men in the army of Āṭukōṭpāṭṭuc Cēralāṭaṇ had victorious swords that slashed the banded tusks of the elephants of the men opposing them in battle (Pati.51:29,30).

4. *Kattirikkai* (Scissors)

The horse had a mane trimmed by scissors (Pati.62:3). The sand was bright like the five-fold tresses trimmed by a pair of scissors (Kali.32:1,2).

5. *Katti* (Knife)

The heroine's large eyes were beautiful like a tender mango sliced into two by a knife (Akam.29:5-7).

6. *Vil* (Bow)

The sweet-voiced cloud that had poured rains, becoming a rack, like cotton ginned with a bow, would at dawn move against the tall mountain with a lofty peak (Nar.247:3-5).

7. *Ilai* (Leaf)

Young women had red collyrium-fed eyes sharp as the leaf of the well-wrought lance carried by her elder brothers in battle (Puram.350:7-10).

8. *Kūrmāi* (Sharp)

Foresters wept when a porcupine dwelling in its long cave killed one of them with its sharp quill (Malai.300,301).

9. *Nuṇmai* (Fineness)

The hero sported in the river with his paramour whose charms were very fine (Akam.116:9,10).

10. *Eñcutal* (Remainder)

At dawn, the light of the moon began to dim; the drum and the right-whorled conches sounded; morning that had vanquished the night appeared, dispelling the remaining darkness (Puram.397:4-7).

Ekkar - *Maṇalmēṭu* (Dune/fine sand/sand-hill)

Tāmarpalkaṇṇaṇār blessed Māvaḷattāṇ that he might live for days more numerous than the sands heaped upon the dune by the river Kāviri (Puram.43:21). In the villages in the *Neytal* tract, the peacocks listening to the buzzing of the bees sweet like *yāl* music would spread their fantails and dance upon the sand-hill, bright like moon-light (Poru.210-213). In the dune overhung by clusters of flowers and big branches beside the jungle river, the hero attained the bliss of intimate bodily union with his beloved (Akam.11:8-11). The heroine said to her maid, with the hero waiting by the wall: "It was in the grove by the sea, laved by the waves, with the sound of chirping birds in the shade of the *punṇai* tree on the dune that we saw our lord when the signs were propitious for union with him" (Kuru.299:1-5). As bangled women slept in the milk-white dune heaped up by the waves, the sea-front became lonely (Nar.49:1,2). Birds stayed in the branch of the tiger-claw tree in the sand-hill (Aink.142). Cutting through the fine dark sand the water oozed, like the five-fold plaits of the young women (Kali.29:6).

Ekki - *Nīraip piṇṇu karuvi* (Syringe)

People going to bathe in the river riding on horses and elephants would carry with them syringes squirting coloured water, and also sandal-wood paste, mixed with rose-water (Pari.10:12-15).

Ekinam - 1. *Nāy* (Dog)

The coastal town had good mansions where the ram and the dog roamed about, while the

bulls ploughing the field and the cows were kept away (Peru.325-327). As the cold wind ploughing through the holes of the houses scattered rain drops at night, the sharp-toothed dog shivered in cold (Nar.132:3-5).

2. *Kavari māṇ* (Yak)

The palace where the goddess of wealth was seated, had a courtyard spread over with sand and a portal where the male of the long-haired white yak would jump about with the short legged swan (Netu.89-92).

3. *Aṇṇam* (Swan)

In the heroine's mansion, the swan with its fine downy feathers, of the colour of the starch washed by the washerwoman from the clothes at the water-front, sported with its mate (Akam. 34:11-13).

Eccam - 1. *Kuraipāṭu* (Congenital defect)

Wise men of old have said that defective births such as blindness, limbless lump of flesh, hunch-back, dwarfishness, dumbness, deafness, brute form, and imbecility were of no use (Puram.23:1-6).

2. *Makkatpēru* (Offspring)

Only men of askesis can have bounty, nobility, prosperity, offspring and devotion to God (Pati.74:25,26).

3. *Eñciyatu* (Remainder)

He who did not help those who helped him in his difficulties would himself perish. The ingratitude of such men would make them suffer even in their remaining future births (Kali:149:5-7).

Eccil - 1. *Umiṇṇr* (Saliva)

The soldier quaffing toddy and eating raw meat, wiped his moist hand wet with fat and saliva, on the back of his bow and left for an alien land (Puram.258:2-6).

2. *Purōtācam* (Oblation)

The fleshy embryo mutilated by the Lord God was received by the seven holy seers and poured into the sacrificial fire with prayers; the same coming sanctified out of the triple fire, the oblation was given by them to their wives all of whom consumed them, excepting the chaste Aruntati (Pari.5:38-45).

Ettu - *Enṇuppeyar* (Name of a number: Eight)

Of the eight marriages mentioned by learned men, *Kurīñci Pāṭṭu* deals with the fifth type of marriage (Kuri. Venpa.2).

Eṇ - 1. *Eṭṭu* (Eight)

The warrior Atiyamāṇ had such a sturdy strength like the chariot-wheel carved for over a month by a carpenter who used to turn out eight chariots a day normally (Puram.87). The heroine's small forehead beside her tresses appeared like the moon eight days old in the midst of the dark sea (Kuru.129:3-5). Lord Civaperumāṇ had a sapphire-like blue throat and eight hands (Kali.1:4).

2. *Enṇikkai* (Count/numbering)

Kaṇṇiyan Viṇṇantāyan offered ghee putting water to shame in its flow; he performed sacrifices so many that number itself was dismayed; his reputation spread far and wide making the earth blush at its vastness (Puram.166:21-23). Dēvas of the upper air, thirty-three in number, counted in four different kinds, sang in traditional manner in praise of Lord Tirumāl (Pari.3:27-30).

3. *Ārāyṭal* (Thinking/analysing)

It was difficult to analyse and distinguish the various sounds that arose from low lands and high lands, mingling together (Malai.345-347).

4. *Eḷ* (Sesame)

Owing to excess of rains the sesame pods were spoilt and they became empty pods (Kuru.261:1,2). In the village on the hill-side across the mountain-slope, overgrown with sandal-wood trees, the minstrels' wives not desiring the oil of

sesame and a white bag containing the seeds, would dance to get jewels (Nar.328:8-11).

5. *Eḷimai* (Simplicity/accessibility)

Āmūr mūlaṅkiḷār advised Kiḷḷivaḷavan to have sweet speech and easy accessibility (Puram.40:9).

Eṇku - *Karaṭi* (Bear)

The herd of bears with a litter of cubs ate the plump flowers resembling hail-stones that had fallen from the mahua tree in the desert tract (Akam.95:6-10). At mid-night a troop of bears with curved back and short steps destroyed the ant-hill built by white-ants, while digging into it for the grub within (Akam.112:1-4). In the rainy season at dawn, bears would roam about the hill-tract like a flock of sheep of the people of Pūḷi land (Nar.192:3-5).

Eṇkai - *Eḷḷukkai* (Eight hands)

Lord Civaperumān has a blue throat and eight hands (Kali.1:4).

Eṇkaiyēṇal - *Eḷḷukkaiyinaiyuṭaiya perumai mikkavar* (The renowned one with eight hands)

Kaṭuvan Iḷaveyinaṇār would refer to Lord Tirumāl as the renowned lord with eight hands (Pari.3:38).

Eṇṇu - *Eṇṇikkai* (Counting)

The number of walls of the forts with flags fluttering from the top was beyond counting (Pati.84:8).

Eṇṇey - *Eḷḷiṇ-ney* (Oil of Sesame - Gingelly oil)

The soft flowers on the couch for the drum was soft like the foam of gingelly oil (Puram.50:5-7). The locks of hair of the hero had grown curly and dark because of the gingelly oil applied to it (Kuri.107). People who went to the river Vaikai to bathe, removed the oil from their skin by rubbing it with fragrant fine powders (Pari.10:91).

Eṇṇatam - *Eḷiya cevvi* (Easy accessibility)

Āvūr Mūlaṅkiḷār exhorted Kiḷḷivaḷavan: "Be of

easy access to others and speak sweet words' (Puram.40:9).

Eṇṇēreccam - *Eṭṭu periya kuraipātu* (Eight congenital defects)

Wise men of old said that defective births such as blindness, limbless lump of flesh, hunch-back, dwarfishness, dumbness, deafness, brute form, and imbecility were of no use (Puram.28:1-6).

Eṇmar - *Aṭṭavacukkaḷ* (Eight celestial beings)

The eight Vacus of blameless nobility came from Lord Tirumāl (Pari.3:7-10).

Eṇmai - *Eḷimai* (Facility)

Tāmarpal Kaṇṇaṇār said that Māvaḷattān, the younger brother of Cōḷāṇ Nalaṅkiḷi showed that the noble virtue of forgiving those who gave offence came easily to the princes born in the Cōḷa line (Puram.43:18-20).

Eṭirukutir - *Mārupātu* (Alternating sounds action)

The rumbling of thunder resembled the trumpeting of the elephants; the cock crowing fearfully on hearing the thunder, the ichorous elephant in the hill-side trumpeted in response to it; these sounds echoed alternately from the cleft in the hill (Pari.8:17-21).

Entiram - 1. *Ālai* (Machine/mill)

On hearing the sound of the sugar-mill in the village of the warrior who was the feudatory to his king, the scabbard-fish with big gills in the neighbouring pond, rolled about (Puram.322:7-10). The *Marutam* tract was full of various sounds among which was the noise made by the sugar-mills (Matu.258). The roaring noise of the sugar-mill was compared to the trumpeting of the elephant (Aink.55:1).

2. *Porī* (Mechanism/device)

Inside the tall fort where not even the moon could enter, with a narrow gate fitted with a powerful machine, soldiers rested and quaffed toddy (Puram.177:4-6). The entrance to the fort of the ancient city of Āṭukōṭṭāṭṭuc cēralatan had

a contraption fitted to it with anklets and leaf-skirts dangling from it (Pati.53:5-7).

Ey - Muḷḷampanṛi (Porcupine)

Hunters lived in cottages thatched with the leaves of the date-palm sharp as the point of a spear, resembling the back of a porcupine (Peru. 87,88). The small-eyed boar has a neck with thick hair like the quills of a porcupine (Nar.98:1,2).

Eymṁāṇ - Muḷḷampanṛi (Porcupine)

In the land of Kuṭunāṭu belonging to the famous Kāriyāti, his soldiers would offer to the guests newly-cooked white rice-balls along with the fat meat of the porcupine killed by the hunters (Puram.177:12-15).

Eyil - Matil (Walls/ramparts of a fort)

The walled fort called Kāṇappēr was surrounded by many small forts unapproachable to the enemies (Puram.21:6). The king of a fort with a single wall would not give away his daughter, if her suitors did not bow before him respectfully requesting her hand in marriage, though they might be crowned monarchs (Puram.338:8-12). In the walled forts of the enemy kings attacked by Palyāṇaic Celkeḷu kuṭṭuvaṇ, no guards were placed as there were no people inside (Pati.25:5). Kaḷaṇ-kaykkaṇṇi Nārmuticcēral wearing a garland made of palmyrah-leaf and a great anklet, destroyed the long-established fortress of the enemies and brought the soldiers therein as captives (Pati 37: 8,9). At the mahout's order, an elephant charged against the walled fort of the enemy and destroyed it; thus the lordship of that land was given to Nārmuticcēral by his war - elephant (Pati.38: 4-6). Lord Civaperumāṇ the opulent Lord who destroyed the triple forts of the demon with his unwinking third eye and Goddess Uma beside him, with the flag of the Bull hoisted from his right arm, came to see Lord Murukaṇ (Muru.151-154,174). Cempiyaṇ with his arm-band, destroyed the powerful fortress of the enemy against whose lofty door the thunder - bolt rubbed its neck

(Ciru.80-82), The Kings of great valiancy who had acquired many forts, gave away the riches thereof to their jubilant friends and died after a long rule; they were more numerous than the sands heaped by the waves of the sea (Matu.220,234,237). Even though enemy kings gave to him as tribute strong fortresses with fluttering flags, surrounded by the *Marutam* tract, the king refusing to accept it, went to war against them wrathfully leading his armies (Akam.84:14 - 17). The clouds moved caressingly against the hills of the hero like serried ranks of shields kept atop the ramparts of a king's fort as a protection against the enemy troops shining like bright bangles of women (Nar.197:8-12). The sun's bright rays scorched like the face of Lord Civaperumāṇ with his three eyes when in his anger he destroyed the triple forts of the enemy (Kali.2:4,5). Lord Civaṇ destroyed the three kinds of fortresses with a fiery arrow using the mountain as a bow, the serpent as the bow-string, the earth as the chariot to which was harnessed the four-vedas as horses, driven by the four-faced Creator as the charioteer (Pari.5:22-26).

2. Ūrin peyar (Name of a town)

Among the friends of Ollaiyūr Tanta Pūtappāṇ-ṭiyaṇ was Āntai belonging to a well-established place called Eyil (Puram.71:12).

Eyirpaṭṭiṇam - Kaṭarkaraiyai aṭutta ūr (A coastal town)

This belonged to Ōymānāṭṭu Nalliyakkōṭaṇ. On the sea-shore of this place, fragrant scēw-pine, *cerunti*, and water-thorn had flowered. *Punṇai* trees grew abundantly here. Eyirpaṭṭiṇam surrounded by backwaters had been praised by poets. Iṭaikkaḷi nāṭṭu Nallūr nattattaṇār refers to this as a coastal town enclosed by ramparts (Ciru. 146-153).

Eyiṛri - Vēṭṭuvappeṇ (A hunter maiden)

The maid referred to the heroine as the younger sister of the hunters who had porcupine meat as

food, and as a youthful and dark complexioned hunter-maiden (Aink.364:1,2) Hunter-women residing in the cottages in Vēlūr of Nalliyakkōṭaṇ, would offer to the minstrels hot rice cooked with sweet tamarind-sauce and the roasted flesh of the wild-cow (Ciru.173-177).

Eyiṛṛiyaṇār - Pulavar (A Poet)

The name Eyiṛṛiyaṇār does not appear to be the poet's given name. Dr. U.Ve.Ca. would say, that it was a derivative name (History of Patrons P. 127). The only poem composed by him was Kuru.286. This is set in two types of *turai's*-the husband seeking the permission of the maid for reunion with his wife on returning from the betaera's house and also the statement made to his companion. The poet has finely described the charms of the heroine while making the hero say that he would commune within himself over the various beauties of the heroine.

Eyīru - 1. Pal (Teeth)

The five-headed serpent had white teeth with poison in them (Puram.37:1,2). The jasmine bloomed like the sharp teeth of a cat (Puram.117: 8,9). Āṭukōṭpāṭṭuc Cēralāṭaṇ resided in a grove listening to the songs of minstrels' wives with white smiling teeth (Pati.51:20-22). Lord Civaperu-māṇ is the Holy Brahmin with bright sharp teeth resembling the crescent-moon in the ruddy sky (Akam.Invo 8,9,15). The sharp-toothed otter that had fed upon the scabbard-fish in the water-fields in Kaḷāar belonging to many-speared Matti, rested at the roots of the rattan-vine (Akam.6:16-20). The *Neytal* tract had fragrant screw-pine trees with beautiful flowers well-arranged and spread out, protected by long leaves with thorny serrated edges sharp like teeth (Akam.130: 6-8). The *kuravam* blossomed with its buds resembling serpent's teeth, unfolding themselves (Akam. 237:3). The hero said to his companion that his beloved who had made him suffer the pangs of love-sickness was a woman with bright teeth resembling tender shoots (Kuru.119:3,4). A mischievous smile appeared on the face of the sharp-

toothed heroine on hearing the false words of praise from the hero (Nar.155:8,9). The heroine had a red mouth with teeth resembling the pearls at Kōrkai sea-front (Aink.185:1,2). The hero praised the sweet secretion from the teeth of the heroine resembling the shoots of the sharp-pointed reed (Kali.4:13,14). The hero in his unrequited passion addressed a tender maiden as one with sharp teeth, white like buds of flowers and a liana-like waist (Kali.55:4). The hero addressed the heroine as a woman whose teeth challenged the jasmine buds (Kali.64:17). The servitor-hero said to his beloved: "Your kinsfolk asked you only to avoid talking to me; they did not ask you to give up embracing me; therefore hug me gently and I shall imbibe the sweet secretion of your sharp teeth" (Kali.112:17-20). The ornaments on the chest of their husbands charming like the God of Love himself, mingled with the jewels adorning the breasts of women with sharp teeth, sporting in the pool (Pari.8:188,119).

2. Yānaikkompu (Tusk of an elephant)

A certain soldier of a war-like clan stopping the advancement of the enemy in fierce war cut down a war-elephant; putting his bent sword in between its tusks, he straightened it and laughed at the enemy soldier who fled in fear of him (Puram. 284:8,9). The dark she-elephant had tusks resembling bamboo-shoots (Peru.53).

Eyiṇ - Vēṭṭuvakkuṭi (The hunter tribe)

Minstrels, if they went and stayed with the families of cruel-bowed soldiers in their walled houses would be offered rice resembling the seed of the date-palm cooked with fried pieces of the monitor-lizard (Peru.129-133).

Eyiṇantai maṇār iḷaṅkīraṇār - Pulavar (A Poet)

Poet Iḷaṅkīraṇār who has composed four poems in all, *Kuruntokai* 116 and *Narriṇai* 3, 62, 113 and Eyiṇantai maṇār iḷaṅkīraṇār who has composed twelve poems *Akanāṇāru* 3, 225, 239, 289, 299, 361, 371, 395, 399 and *Narriṇai* 269,308, 346 are both one and the same person. As he

has sung about the *Pālaitṭinai* and about the hunters of the desert tract and as he is termed Eyīnantai Makaanār, he is supposed to belong to the hunter tribe. Most of his poems have as their theme, the hero giving up his plan to leave the heroine in order to earn wealth, and are addressed to his heart; some of them deal with a hero returning half-way through the desert-tract. *Kuruntokai* 116 by him is cast in *Kuriñci tinai* by way of the hero speaking to his heart after his amorous union with the heroine. Therein the heroine's locks of hair are described as regular and cool as the fine sand in the great ford of Uraiyūr of the Cōlas. *Narṛinai* 308 dealing with the hero giving up his intended journey in search of wealth owing to the grief of the heroine at the thought of separation, has a beautiful simile; the soft heart of the hero dissuaded from his journey is compared to an unbaked pot made of wet clay dissolving in heavy rains. The following practices of the day are learnt from some of his poems; bright jewelled women praying to the crescent moon (Akam.239): the heroine marking with lines on the walls, the number of days of absence of the hero (Akam. 289); tortoise being placed in the sacrificial fire as oblation to the God. (Akam.361.).

Eyīnantaiyār – Pulavar (A Poet)

As he had Eyīnaṇ as his father, he was called Eyīnantai with “Ār” as honorific suffix. Some would think that he got this name because of a term in his poem *Ōreyiṇ Maṇṇaṇ*. It is clear that he was the father of the poet Iḷāṅkiranār. The only poem composed by him is numbered 43 in *Narṛinai* with a fine picture of the terrible nature of the desert-tract. An interesting comparison is found in this poem, to illustrate the misery of the heroine; the king of a fortress with a single wall became upset when another king who came to support him, deserted him while his enemy king with his elephant-corps encamped outside his walls; the heroine's grief at the absence of her lover was compared to the pre-

dicament of the besieged monarch.

Eyīnar – Vēṭṭuvar (Hunters)

Men in the fortress would give to the guests white rice cooked with the fat meat of the porcupine hunted by the hunters of Kuṭanaṭu belonging to one Āti (Puram.177:12-15). As the hunters with tabors and cruel bows passed along the desert tract in order to waylay travellers, the female kite would call for its mate hoping to get flesh as food (Akam.79:12-15). Hunters wearing red garments had bows made of *ciiai* wood and arrows (Aink.363:1,2).

Eyīnaṇ – Vaḷḷaliṇ peyar (Name of a patron)

The heroine was prosperous like the town of Vākai belonging to bounteous Eyīnaṇ (Puram.351: 6,7). When Eyīnaṇ strong as Lord Murukan, fell mortally wounded in his fight with Miñili in the battle-field, a great flock of birds hovered in the sky overhead, shading him from the hot rays of the sun (Akam.181:5-10).

Eri – 1. Tī (Fire)

Rācacuyam vēṭṭa perunarkkiḷli devastated the well-guarded towns in the *Marutam* tract, belonging to the enemy by setting fire to them (Puram. 16:16,17). Wherever Kiḷḷivaḷavaṇ looked angrily, fire spread (Puram 38:5). Kiḷḷivaḷavaṇ wore ornaments made of pure gold of the colour of bright flame (Puram.69:15,16). The minstrel wore on his head a big golden lotus, flaming like fire that did not bloom in a pond (Puram.364:2,3). The petals in the garlands of Kaṭalpirakkōṭṭiya Ceṅkuṭṭuvaṇ lost their bloom owing to the fire devastating the enemy lands; the sandal daubed on his chest dried up (Pati.48:10-12). The goblin-maiden had a tongue resembling a slanting flame (Ciru.196). In the desert tract hot as fire the leaves of trees withered and fell (Akam.75:4,5). The tongues of flame shooting out of the forest-fire engendered in the clump of bamboo in the wilderness shot up and its roar echoed in the caves (Akam.143:6-8). In the western Kolli mountain of the Cēra monarch, at sun-down in the glade where great trees had been felled, rubies

sparkled bright as fire (Akam.213:12-15). The tender shoots of the mango were bright like tongues of flame (Aink.349:2,3). The wilderness consumed by the bright fire was like an elephant fettered by ropes of gold (Aink.356:2,3). The striking beauty of the heroine resembled the bunch of flowers of the *vēṅkai* tree, bright as fire (Kali.45:16-19). Round the blood-stained horns of the bull the entrails lay coiled like the red garland on the crescent worn by Lord Civaperumāṇ with his fiery battle-axe (Kali.103:25-27). God Civaperumāṇ holds a battle-axe ceaselessly burning like fire (Pari.5:34).

2. *Viḷakku*:

Fisherfolk at sea would count the bright lamps burning in the niches in the tall mansions on the shore (Pat.111,112).

3. *Vemmai* (Heat)

The heat spread exceedingly as the sun shone brightly in the wilderness (Akam.51:1,2).

4. *Kāmatī* (Fire of passion)

The hero riding a horse of palmyrah leaf-stem said to the wise elders that the fire of passion burning his heart enamoured of the heroine's beauty would ceaselessly scorch him till he died (Kali.139:26-29).

5. *Eramiṇ* (Shooting star)

Maturai Nakkiraṇār panegyricized the limitless bounty of the patron Peruṇcāttan praised by solicitors thus: "Even if the wide world were to wither with shooting stars appearing in the sky and the stars in the sky burning away in smoke, suppliants and solicitors would get fine rice along with fried meat and roasted meat as their food; they would bless him that his lands should produce a million-fold what was sowed" (Puram. 395:33-40).

6. *Ātitta Maṇṭilam* (Sun's orb)

In the evening when the sun's orb had abated its heat, the heroine was afflicted on hearing the wailing voice of the pigeon staying on the leafless branch of a tree (Nar. 305:6-8).

7. *Kavalai* (Worry)

The hero on his way to seek wealth said to his heart: "The fire of anxiety and worry engendered in the heart, that burns our reason day and night, is to be put out by the rain of manly endeavour; but we suffer in consequence (Akam. 279:6-9).

8. *Aṅkiyaṅkaṭavuḷ* (God of Fire)

A swan in the pond swam around the lotus flower with its mate, like a brahmin with his spouse circumambulating the sacrificial fire on their wedding day (Kali.69:1-7).

9. *Kārtikai* (Pleides/constellation)

The word "Eri" as it refers to the Fire God, stands for Pleides (Pari.11:2).

10. *Vēḷvittī* (Sacrificial fire)

Ritual bathing in the month of *tai*, by playful maidens with their mothers by their side was considered to be of equal merit to performing tapas beside a sacrificial fire. (Pari.11:88-92).

Erikkoti - *Oḷikkoti* (Fiery vine)

The hero's handsome and lofty chest adorned with radiant jewels looked like a red hill covered by lines of jungle fire (Aink.353:1,2).

Eriṅkai - *Veṭci Malar* (Scarlet ixora)

Lord Tirumāl is adorned with a fragrant garland of sacred basil leaves interspersed with the scarlet ixora and other flowers (Pari.13:59,60).

Erimalar - *Eri Pōṇra Tāmaraimalar* (Lotus flower resembling flame)

Lord Tirumāl had eyes that put to shame the flame-like lotus flower (Pari.1:6). Lord Civa received in his matted locks the great flood sent down by the four-faced God (Nāṇmukan) seated in the flame-like lotus flower (Pari.9:4-6).

Eru - *Cāṇam* (Dung/dust)

The cowherdess cooked tasty savoury sauce mixed with curds and the white flowers of *vēlai* plant budding luxuriantly in the dusty street (Puram. 215:2-4). The maid indicated to the hero the place

for trysting, saying: "We are going to the grove to get fine earth from the river-bed to apply to our tresses; the heroine also will be there" (Kuru. 113:4-6). Women danced the choric dance at the village-common, covered by dust, resembling the pollen of the River-Portia tree (Kali.108:60,61).

Erukkam – Erukkucceṭi (Madar plant)

Even if one gave as offering to the Gods only the flower of the mader plant, with its conical bunch of flowers and small leaves, the deities would not refuse to accept them (Puram.106:1-3). In the excess of passion, lovers would ride a horse of palmyrah leaf-stalk; they would wear even the wreath of the mader plant's flowers, with conical buds (Kuru.17).

Erukkāṭṭūr Tāyaṅkaṇṇāṇār – Pulavar (A Poet)

The native place of this poet is Nannilam in Thanjavur district. He was called Tāyaṅkaṇṇāṇār as he was the son of one Tāyaṅ. Some would consider that he got this name as he obtained the village called Erukkāṭṭūr as tax-free land given to brahmins (Tāyam) (Dr.U.Ve.Ca. History of Poets: Puram.p.9). P.N. would say that this poet who had composed four poems (Akam.149, 319,357 and Puram. 397) and Tāyaṅkaṇṇāṇār who had composed seven Akam.105,132,213,237. Puram.356, Kuru.319 and Nar.219 are one and the same person. In Puram.397 he has referred to suppliants who had praised the bounty of Kuḷa-murrattut tuñciya Kiḷli vaḷavaṅ, as being free from worry. Akam. 149 refers to the Greeks landing at Muciri harbour on the mouth of Periyār to get pepper in exchange for gold and also the exploit of the Pāṇṭiya monarch who successfully besieged Muciri and took the image of a deity from there. Puram. 356 written by him, closely follows the Tolkāppiyam for the *turai* called *Kāṇuvāḷttu*. His poems give information about Eḷini, Kāviri, and Uṇṇantai, in Akam. 105,213 and 237 respectively. He has beautifully compared the bud of the *kura* flower to the snake's tooth in Akam.237.

Erukku – Erukkam ceti (Madar plant)

The hero said that his passion gave him the horse of palmyrah-leaf to ride on while the gossip of the town's people gave him a garland made of flowers of the mader-plant (Nar.152:1,2). The hero deciding that riding a horse of palmyrah-leaf was the only way to get the heroine's love, would string together peacock's feathers-blue like sapphire, with the flowers of the *pūlai*, *avirai*, and mader plants to adorn his horse while he sang the praise of the heroine along the streets (Kali.138:8-10).

Eruttam – 1. Kaḷuttu (Neck/back)

Kumaṭṭur kaṇṇāṇār said to Imaiavarampaṇ Neṭuñcēralātaṅ: "We saw your opulence praised by many as you were seated upon your war-elephant, whose neck was adorned with bright ornaments like Lord Murukaṇ riding upon his tusk" (Pati.11:5,6). The garland made of variegated flowers brightly dangled from the neck of the hero (Matu.718). Cowherds would carry much food packed in bamboo-pipes with holes, suspended from the neck of humped bulls (Akam.253:13-16). Men and women wearing the wrong chaplets interchanged between them in their anxiety to get to Vaikai reached the river its waters dashing against the neck of the high sand-heap on the banks (Pari.20:20-24).

2. Tōḷ (Shoulder)

The people of the hamlet at the base of the mountain frightened by the sound of the wild boar, armed themselves with well-wrought arrows and powerful bows on their shoulders and went in search of the wild animals throughout the jungle (Akam.171:18-11).

3. Piḷar (Nape of the neck)

The pigeon that had eaten the unripe fruit of the *ukāy* tree tasting like pepper, realising its mistake, twitched its spotted neck (Nar.66:1-5). The young black bull that attacked with its horns the bull-fighter who leapt upon the neck

of another bull white like milk, resembled in appearance God Tirumāl of the blue-complexion who released the pearly moon from the grip of the serpent (Kali.104:35-38).

Eruttam - 1. *Kaḷuttu* (Neck)

The tusker had a thick neck and broad feet (Puram.22:4). In the hill-side where the lion with his maned neck and long, sharp claws roamed about, other animals would not dare to make their appearance (Pati.12:4-6). The minstrel's wife had a lovely neck bent in modesty (Poru.31). The peacock has lovely feathers and a sapphire-blue neck (Akam.358:1,2). The dove with sharp gait and hairy, spotted neck would coo from the forked branch of the parched spurge-plant in the wilderness, thinking of its mate (Kuru.154:3-7). The male brown-dog with its mane hanging from its neck would out of pity pass by without seizing as prey, the young one of the pig (Aink. 397:1,2). In the hill-side the stout-necked mighty tiger fought with herds of bull-elephants (Kali. 48:6,7). A young black bull angry with the youth who leapt upon the neck of another milk-white bull, pierced him with its horns (Kali.104:35,36) Lord Tirumāl's bracelet, armlet, navel, feet, arms and neck are big (Pati.13:52,53).

2. *Piṭari* (Nape of the neck)

When the war-horse of the petty chieftain got through the enemy ranks, the garlanded horses of the kings of the *Marutam* tract with well-trimmed manes and well-fed upon buttered fodder retreated in fear (Puram.299).

Erutu - *Māṭu* (Bull/steer)

Hurrying to till the field while it was still wet, the ploughman would select a good bull from among the many, to be yoked to his plough (Puram.289:1-3). The land of Palyāṇaic celkeḷu kuṭṭuvaṇ knew no other noise than the shouts of encouragement made by the drivers of the carts to the good bull struggling to pull the wheels of the chariot out of the muddy field (Pati.27:

10-15). The crab frightened of the crane's looks would scamper to its hole beside the root of the screw-pine, like a young steer running away breaking the rope with which it was tethered by the herdsman (Kuru.117:1-4). At dawn in bright midsummer season, farmers after the second treading of the harvested sheaves, would heap the paddy on the threshing floor and rest under the shade of the *marutam* tree with their bulls (Akam.37:5,15-17). Farmers would bring round even a maverick bull without allowing it to go as it liked (Pari 20:62,63).

Eruntu - *Kiḷiñcil* (Shell)

The female monkey that came with the salt-merchant's carts placing pearls inside a sea-shell, made a rattle out of it and played with the children of the salt-women (Ciru.55-61).

Eruman - *Vaṇṭarporukku maṇ* (Fine alluvial earth)

The heroine and her maid went to the grove beside the jungle-river near the village pond in order to fetch fine alluvial earth to wash the tresses (Kuru.113:5,6).

Erumai - 1. *Kārāṇ* (Buffalo)

The long ripe pod of the green-gram resembled the horn of a buffalo in *Marutam* tract (Puram. 297:1-3). The *neytal* flowers blooming in the sugar-cane patch, would tempt the herd of buffaloes to eat them instead of going elsewhere in search of food (Pati.13:3,4). The buffalo after grazing on the thick petalled water-lily, while its hooves severed the fat fish, would rest under the shade of the jackfruit tree covered by pepper vine; and chewing the fragrant cud, it would slumber upon a bed of wild jasmine, its back caressed gently by the tender leaves of the turmeric plant (Ciru.41-46). Calves of the buffaloes that had fed on the paddy growing in the fields slept in the shade of the bins for storing grain (Pati.13-15). The buffalo going at dawn into groves fenced by screw-pine would feed upon the fresh flowers of the *neytal* (Akam.100:16;18). The bell tied

around the neck of the she-buffalo with twisted horns would sound during the night when loneliness became unbearable to separated lovers (Kuru.279:1-3). The former had many barns full of paddy, tall ashills, and many buffaloes (Nar. 60:1,2). The blue-coloured he-buffalo with ridged horns would ruin the water-lily in the tank (Aink.91:1,2). Relatives of the bride would celebrate her wedding, by planting the horn of the she-buffalo deemed as a deity, on the ground covered by sand, and decorating the house with ochre-coloured stripes all-round (Kali.114:12-14).

2. *Kūrṟuṇ* (God of Death)

At the end of the aeon afflicting all lives, the bright-eyed God Lord Rudra cut open the heart of the God of Death on his Buffalo-mount and filled the belly of the hungry goblins with his entrails (Kali.101:24-26).

3. *Kurūṇiḷa maṇṇaṇ* (Petty chieftain)

One Erumai, lord of the Vaṭukars of great repute, seized the herds of cattle with calves, from the stalls of cow-herds and stocked them in his village-common. Ayiri river was in his territory (Akam.253:16-20).

Erumaiyuran - *Kurūṇiḷa maṇṇaṇ* (Petty chieftain)

Neṭuñceḷiyaṇ at Ālaṅkāṇam overcame in a single day's battle, the might of his seven foes, Cēralāṭaṇ, Cempiyaṇ, Titiyaṇ, Eḷiṇi, and Erumaiyūraṇ fond of toddy distilled in a fibrous sieve, Iruṅkōvēṇmāṇ and Poruṇāṇ; seizing their white canopies of state and their royal drums, he killed them and performed battle-sacrifice, while his victorious soldiers shouted boisterously in approbation (Akam.36:13-23).

Erumai veḷiyaṇār - Pulavar (Poet)

As he belonged to the village called Erumaināṭṭu veḷiyam in present day Mysore, he was called Erumai Veḷiyaṇār. Some would take Erumaiveli itself to be the name of the village. One poem in *Akanānūru* two poems in *Puranānūru* are credited to him, Akam 73 in *Pāḷaitṭai* Puram 273

and 303 in *Tunpaitṭai*. His poetic talents can be seen from his similes, where he compares the bright light of the jungle-cat's eyes at night to a chaplet of pearls of the heroine and the sparks from the burning brand in the hand to the lightning in the sky.

Erumai Veḷiyaṇār Makaanār Kaṭalanār - Pulavar (Poet)

His father Erumai veḷiyaṇār was also a poet. His village could be Erumaiveli or Erumai Nāṭṭu veḷiyam. The only poem by him (Akam.72) in the *Kuṟiñci tṭai* is cast in the form of the heroine's statement to her maid while the hero was waiting by the wall outside, when he had come for the tryst by night. His comparisons are very fanciful and interesting; the glow-worms teeming around the ant-hill at mid-night on a rainy day with lightning piercing the darkness, was likened to the sparks of fire from the forge of a blacksmith as he beat the red-hot iron on the anvil. The bear with its huge arms digging for grub into the ant-hill was compared to the brawny blacksmith working at his forge. In his poem he has brought out the dangers of the desert-tract through which the hero passed in order to earn wealth.

Eruvu - Eru (Dung)

The house-sparrow feeding upon the drying grains in the court-yard would play in the fine dungy dust in front of the house pecking at it with its beak and retire to its nest in the eaves at dusk with its fledglings (Kuru.46:2-6).

Eruvai - 1. *Paruntinam* (Kite/vulture/Eagle)

In the wide field where troops of elephants had battled, raw lumps of red flesh prevented the kites and vultures in the sky from flying past without preying on them (Puram.64:3,4). In the fearful battle-field where packs of jackals roamed with the goblins, the red-eared vultures preying on corpses had also gathered (Puram.373:36-39). In the wide expanse of the gory battle-field winged vultures fed on blood (Pati.67:8,9). The

red-eared vulture in search of prey to feed its brooding mate on the tooth-brush tree, would seize like bandits, the flesh of the wild-cow left over by the tiger after feeding on it (Akam.3:2-10). In the forked pathway in the desert the male vulture afraid of the sound of the drums beaten by the bandits with angry looks, their bows drawn in anticipation of new travellers, would fly to its brood elsewhere (Nar.298:1-5). The male vulture with blood-red ears would cry happily at the pile of stones covering the corpses in the wood, with their terrible stench (Aink. 335:2-4).

2. *Korukkacci* (A kind of reed)

The elephant bathing in the pool would eat in one mouthful the fresh clump of *korukkai* reeds carried by the cataract down the hill (Kuru.170:2,3). In the small village by the big hill-side the *korukkai* reeds grew tall and luxuriant (Nar. 156:7). The pool full of many-coloured flowers that brushed against the *korukkai* reed growing aslant, resembled the sky with the iridescent rainbow across it (Pari.18:48-50).

3. *Paiñcāykkōrai* (A kind of grass)

Among the flowers culled for play, by heroine with her bevy of maidens was the flower or the *paiñcāy* grass (Kuri.68). As the pig rooted the black soil where the *paiñcāy* grass grew, it looked bright like a field of paddy (Aink.269:1,2).

EI - 1. *Viḷakkam* (Brightness/radiance/glow lustre)

The men wearing wreaths of *punnai* flowers gave their loving hands to the dancing maidens with radiant bangles (Puram.24:7-9). Bright-bangled women would climb up the *marutum* tree standing by the water-front to chase the birds settling on the ears of paddy, singing in their clear tones (Pati.27:6,7). The heroine and her companion frightened of the ichorous elephant that charged against them rushed to the hero for protection forgetting their modesty, their bright bangles jingling (Kuri.165-168). The market-street radiating brightness in Maruñkūr Paṭṭiṇam

beyond Unūr belonging to one Taḷumpan, was full of noise (Akam.227:17,18,20-22). The heroine accepted the hero of the prosperous village as a brilliant person in spite of his extra-marital relations with his courtesans (Kuru.45:3,4). Looking at the close-set and bright bangles of the heroine (lovely like Maruñkuūrpattiṇam), coming loose, her good mother confined her to her house (Nar.258:2,10,11). The heroine said to her maid: "It is the words of promise of the hero given to me earlier that guard my bright bangles from falling off my hands, though now he has contracted extra-marital relationships" (Aink.165). The maid said to the hero yearning for the fulfilment of his love: "Lord of the coast! If you really desire the heroine adorned with bright bangles cut out of conches, you must marry her properly" (Aink.196). Even as the hero was wiping the rim of his chariot-wheels, free of dust while preparing to go abroad to earn wealth, the bright lovely bangles came off the heroine's fore-arms like glory-lily flowers, falling off their stalks (Kali.7:13-16). The bright bangles of the heroine falling off her hands in the very presence of her vigilant mother betrayed her love-sickness (Kali. 48:10,11).

2. *Iravu* (night)

Day became night making it impossible to catch the pigeons and *kuyils* that came to eat the millet-corn scattered in the courtyard enclosed by palm-leaf shutters (Puram.319:5-7). People living in the small settlement adjoining the hillside entertained the hero to dinner at night as he was crossing the wilderness in order to earn wealth by going to far countries, with a determined heart (Akam.187:3,4,12,13). Relatives of the heroine went fishing with the help of bright lamps, in the cool sea roaring at night (Nar.67:8,9). The heroine eloping with her lover engendered pity in the hearts of the women of the hamlet where they stayed for the night (Aink.382:2-5).

3. *Iruḷ* (Darkness)

The maid said to the hero: "If you come to our hamlet this evening our people would hasten to welcome you to our house requesting you to stay the night with us before proceeding further as it had already grown dark" (Akam.300:13-19). The heroine could not meet with the hero who had come to see her as the day had passed into night, the rain poured unceasingly and the good mother's watch was strict (Kuru.161). The hero of the *Mullai* tract engaged in conversation the heroine walking homewards and persuaded her to agree to an amorous union with him saying that the day had already passed into night (Kali.117:13).

4. *Pakal* (Day)

Warriors, husband-men with bows as implements instead of the ploughs, were unschooled men who hunted throughout the day (Puram.170:3,4).

5. *Oḷi* (Bright/Light)

The hero sadly wondered about the still-sulking heroine as if he had nothing to do with her: "Oh, what is she to me, this lady with the fragrant tresses redolent of the radiantly light jasmine flowers?" (Kuru.19:4,5). In the hero's hill at midnight accompanied by powerful thunder, the cloud emitting light poured rain (Nar.68:7-10).

6. *Ṇayiru* (Sun)

Lord Murukan would love to dwell in Tirupparaṅkunṇam where swarms of bees with lovely wings would buzz around the flowers in the pool at sunrise (Muru.74-77). The hero asked the heroine for an assignation: "Shall I come at sundown, to chase the birds in your father's wide millet-field at sunset, or shall I come to the hillside where we first met and made love?" (Nar.204:1-4).

7. *Perumai* (Bigness)

In the stony forked path-way under the spotted shade of the white fig tree beside the hamlet, at

sunset when the great winds blew, the hero was afflicted by the vision of the heroine's eyes (Akam.77:12-14).

8. *Aḷaku* (Beauty)

The good mother of the heroine admiring her daughter's tresses, spreading golden spots and budding breasts, embraced her many times; but thinking long and deeply, she confined her to the house without permitting her to go outside (Akam.150:1-6).

9. *Mālaikkālam* (Eventide)

The maid invited the heroine to come with her to find out if the sound they heard was from the bells around the necks of the cows returning home at eventide or that of the chariot-bells of the hero returning home after successfully completing his work (Kuru.275).

Ellari – *Calli Enṇum icaikkaruvi* (A musical instrument called Calli/a kind of drum)

The minstrel with his kinsfolk singing the praise of Valvilori who was engaged in hunting in the jungle, played on the big bamboo-horn on the drum called *calli* (Puram.152:13-16).

Elli – 1. *Iravu* (Night)

The words uttered by the brahmin with tired gait and a waist lean like a purslane creeper, who came at night to the king, were very few but as a result of these words, a war was stopped (Puram.305). The queen of Imaiavarampaṅ Neṭuñcēralātaṅ who bore the pangs of separation throughout the day would dream of her lord even if she were to sleep a little while at night (Pati.19:11-13). The maid refusing the tryst by night to the hero spoke to the moon words intended for his ears thus: "Oh moon, you are not of much help to the hero who comes by night for his secret meeting with the heroine through the jungle where the round boulder covered by the falling flowers of the *vēṅkai* tree looks like a big tiger-cub" (Kuru.47). The washer-woman would apply to clothes the starched

water of the rice cooked the previous night before drying them (Nar.90:3,4). The heroine said angrily to the hero who had extra-marital liaisons: "What do you see strange and wonderful outside that you come so late at nights" (Kali.93:2-4).

2. *Iruḷ* (Darkness)

Warriors marched along the dark road overgrown with gooseberry trees in order to recover their herds of cattle (Akam.67:6-8).

3. *Pakal* (Day)

The maid conveyed the happy news to the heroine, of the hero having arranged for their marriage: "The horses harnessed to the chariot of the hero have struggled to come here climbing the sand-hills day and night, their bells sounding as they move; as he has come to initiate marriage talks, let his horses rest well" (Nar.163:1-7).

Ellu - 1. *Viḷakkam* (Brightness)

The light of the fire burning brightly in the enemy territories devastated by Cōḷaṇ Rācacūyam vēṭṭa perunarkilḷi was ruddy like the sun (Puram.16:7,8).

2. *Pakal* (Day)

The great queen of Imaiavarampaṇ Netuñcēralātaṇ bearing patiently his separation during the day would dream at night about him even if she were to sleep a little during night (Pati.19:11-13). Fishermen went out in stout boats for fishing during the day (Akam.340:18,19).

Ellai - 1. *pakal* (Day)

Karikār Peruvaḷattāṇ liked to devastate and plunder the lands of his enemies by day and night while they loudly lamented their losses (Puram.7:7-9). The maid said to the heroine in the hearing of the hero, waiting by the wall outside: "Our good mother, listening to the words of gossiping women and believing that a certain chariot with bells tinkling came night and day to the big water-front, has confined

you to the house under strict guard" (Akam.20:11-16). The heroine afflicted by the continued absence of the hero even after the day of his promised return, said: "He who went across the mountain has not come by day yet, nor has he come by night, that is the end of all day; I wonder where he is now" (Kuru.285:1-3). The heroine passed the day-time counting the number of the herons standing in rows on the sandy slope by the big water-front at the sea shore (Nar.159:1-5).

2. *Varampu* (Boundary)

The ancestors of Yāṇaikat cēy māntarañcēral irumporai ruled the country having Kumari in the south, Himālayās in the north and the seas to the east and west as boundaries (Puram.17:1,2). Noisy eventide passed by causing pain to separated lovers within the boundary of the big city (Matu.556-558). The heroine anguished at the continued absence of the hero, even after the day fixed for his return said: "He who went across the hills has not come back on the appointed day nor has he come by night that marks the boundary of the day; I do not know where he has gone" (Kuru.285:1-3).

3. *Aḷavu* (Measure/period/extent)

The heroine said to the maid, pained to see the change in her; "Do not grieve on seeing my pale forehead and tired arms on my return through the desert after elopement; if you do, it would pain my lord beyond measure" (Aink.392). Women, and young men who defeated their enemies by their intelligence and heroism left Maturai at the time when the night ended, to proceed towards Paraṅkuṇru (Pari.19:8,9).

4. *Ṇayiru* (Sun)

The maid said to the hero: "The very sky is invisible because of the heavy downpour of rain which hides the land; as the sun has set, darkness has overtaken the land; Oh how did you find out our hamlet at midnight when everyone has gone to sleep? I am distressed much" (Kuru.355).

After the sun passed into night, the flowers folded themselves (Nar.385:1).

5. *Iṛuti* (End)

The maid said to the heroine grieving at the excessive slander; "Our relationship with the lord of the hill, will not suffer because of the words of calumny of others, even if the earth were to move, water and fire change their nature, and the sea with its waves has its end" (Kuru.373:1-4).

6. *Nālai* (The next day/tomorrow)

The hero engaged in work said to his beloved on the way, that there was nothing wrong if he were permitted to say a few words to her to which she replied: "of course there is nothing wrong in it; but allow me to go now, so that we can have our talk tomorrow" (Kali.113:11-13).

Eli - *Oruvakai uyirīṇam* (Rat)

Peruṅkuṇṇūr kīlār describing his utter poverty said that even the rats in his house died of hunger after vainly digging in various places for food (Puram.211:17-19). One of the obstacles in the way of the secret union of the lovers was the fearful screeching of the barn-owl, preying upon the house-rat during the goblin-haunted midnight (Akam.122:12-14). The heroine cursed the cock with a comb resembling the glory-lily flower that it might become a prey to be kept as food by a jungle-cat at midnight, as the cock had destroyed her happy slumber with her lord by its crowing (Kuru.107).

Evvam - *Varuttam* (Affliction/wretchedness/misery)

Peruntalai Cāttaṇār said to Kumaṇaṇ: "On seeing the wretchedness of my dear wife with withered dugs, unable to suckle her infant, afflicted by hunger, I came towards you as the only person who could relieve our misery" (Puram.164:1-8). The bullock yoked to the salt-cart stuck in the mud, breathing hard, struggled with painful distress to drag it out of the rut (Akam.140:12-15). As the heroine could not agree to the hero's rebuest when he met her, he returned without a

favourable answer from her; however the heroine grew worried and her arms became emaciated, as she could not embrace him (Akam.250:10). The hero had not returned even in the cold season when the bitter northwind blew, spraying water-drops that afflicted the stork in search of prey (Kuru.103:3-5). The maid stopped the hero intent on going away, across the desert-tract full of painful troubles in order to earn wealth from other lands (Nar.46:4,9-11). The hero who could not make love to the heroine confined to her house by the mother, became heart-broken owing to exceeding distress (Nar.253:3). The heroine returned with her lover to save the afflicted heart of her mother, grieving at their elopement (Aink.393:3-5). It was an unpleasing sight to the heroine to see the affliction of the emaciated paramours of the hero whose charms had been enjoyed by him (Kali.80:15-17). Looking at the heroine lost in her own grief with a hapless heart at eventide, the leaves folded themselves as if in affliction (Kali.134:20-22). Lord Murukaṇ cut down the demon in the form of the great mango tree, Cūrapaṇmā, who afflicted the whole world (Pari.19:101).

Evvi - *Oru vaḷḷal* (A patron)

Talaiyālaṅkāṇattuc ceruveṇṇa pāṇṭiyaṇ Neṭuñce-ḷiyaṇ conquered Miḷalaikkūṛram belonging to the big feudatory Evvi of untiring munificence, his fertile villages watered by many canals (Puram.24:17-19,23). When the chief Iruṅkōvēḷ did not agree to the request of the poet Kapilar that he should marry the orphaned daughters of Pāri he said ironically: "These maidens belong to the ancient clan of Evvi; please pardon me for my statement to you, that they are the daughters of Pāri of the bounteous hands not knowing your superior merit" (Puram.202:14-16). In the battle-field where Evvi fell mortally wounded in the sword-fight after having killed his enemies, minstrels broke off the ribs of their yals worthy of worship, and threw them on the ground (Akam.115:7-9). The courtesan with her bamboo-like arms and bright forehead was beautiful like the town Niḷal belonging to Evvi of radiant

jewels (Akam.366:12,13). On the death of Evvi, the heads of poor *yāl* minstrels lost their lustre as they could not wear golden lotuses any more (Kuru.19:1,2).

Evvai – Em *taṅkai* (Our younger sister)

The hetaera said to the companions of the heroine: “Our sister says that we desire the hero to come to us: though we did not desire it then, we now do so” (Aink. 88:2-4). The concubine of the hero said to the minstrel-companion in the hearing of the heroine ironically thus: “People say that the hero favours much our sister; the reason for this is only her good nature and nothing else” (Aink.89).

Eḷāḷ – 1. *Yāl* (Yal)

The chief of the players-minstrels had a *yāl* that was capable of producing musical note for various types of songs (Poru 56,57).

2. *Yāl Nāraṁpin Ōcai* (The sound of the string of *yāl*)

The minstrel was an adept at producing sweet songs from the small *yāl* with golden strings (Nar 380:7-9).

Eḷai – 1. *Pullāru* (Vulture)

The male kite and the vulture with a crest on its head, flew low above the ground to prey upon the dead bodies of warriors and beasts like elephants and horses (Pati.36:7-10). When the vulture swooped down upon the female of the *Van̄ka* bird on the rocky narrow path, it uttered many short cries of distress at the absence of its mate (Kuru.151:1-4).

2. *Icai* (Music)

It rained with a noise that resembled the high pitched music that rose to the sky when the minstrel played the tune called *Paṭumalaippālai* upon their instruments (Kuru.323:2-4).

Eḷi – 1. *Alaku* (Beauty/charm/loveliness/prettiness)

Kumaṇaṇ had a chest bedaubed with sandal

paste, of great beauty with all the lines and marks of an ideal man (Puram.161:26,27). Lord Civaperumāṇ, had a twyfold beauty adorned with two kinds of ornaments suitable to his androgynous form (Pati.Invo.7,8). The female dancer had beautiful feet, unadorned with jewels, like the pretty tongues of panting dogs that had run fast (Ciru.16-18). The beautiful elephant had broad feet with nails (Pati.231). Naṇṇaṇ was the husband of women with cool flower-like eyes, bamboo-like arms, and lovely breasts adorned with designs drawn on them (Malai.323,324). The *kōṅkam* bloomed like the jewelled breasts of women with noble ornaments and proud beauty (Akam.99:2,3). The pretty stag with twisted antlers, that drank the water of the pool after removing the flower covering it by breathing hard on it, rested in the wood with its spotted mate (Akam.184:10-12). The heroine said to the maid: “Though all my youthful charms, beautiful like the town called Vēmpī of Mucuṇṭai, are fading, my lord has not seen fit to grace me with his love” (Akam.249:9,10). The maid said to the heroine, that beautiful indeed should be her blameless friendship with the hero as it made his chest her own (Kuru.247:1,6,7). The maid requested the hero not to weep in the presence of strangers, thereby ruining her beauty (Nar.13:1,2). The maid announced the return of the hero to her mistress, the heroine thus: “Our lord has come back so that you can embrace happily his beautiful chest adorned with bright ornaments, resembling a red hill with a line of forest-fire” (Aink.353). The innocent heroine adorned with noble ornaments went with her charming hero along the desert tract (Kali 9:10:11). The heroine had a charming beauty like the tender shoot of the *acoka* tree (Kali.15:12). The bosom of the heroine adorned with jewels and spreading golden spots had the mature beauty of the full-blown *vēṅkai* flowers (Kali.64:26,27). In the prosperous village, herdsmen and cowherdesses with faultless accomplishments and fascinating beauty, danced the choric dance (Kali.104:

60-62). During the ritual bathing in the month of *Tai* a certain woman whose arms put to shame the beauty of the bamboo, fixed a blue-lily in her ears (Pari.11:93,94). The various activities of the women in Paraṅkunram, were beautiful like a painting drawn by an expert artist (Pari.21:27-29).

2. *Eḷucci* (Prominence/rising spirit/high spirit)

The minstrel's wives had cool eyes and a prominent appearance (Pati.54:4). When a shark in the backwaters attacked one of the horses of the chariot stopped by the charioteer, the high-spirited horses ceased their galloping (Akam.190:14-16). Cruel-eyed evil men, reached the hill and killing the high-spirited bull, ate its roasted flesh, and quaffed toddy to quench their thirst (Akam.265:11-17). The hero came shamelessly to his wife, the sandal-paste on his chest having come off when the breasts of his liana-like paramour with wide and prominent raised hips, came into close contact with it (Kali.67:10,11).

3. *Uyarcci* (Elevation/height/prominence)

Cōḷaṇ Nalaṅkiḷḷi was a great warrior with a chest adorned with jewels and prominent manly marks peculiar only to men of noble birth (Puram.68:4-7). The woman had prominent and uplifted breasts with spreading golden spots and bamboo-like arms (Puram.354:8,9).

4. *Perumai* (Bigness)

When the big stag with broken antlers, was caught by the tiger, the hind taking its young with it, went along the desolate wilderness overgrown with *pālai* plants, nibbling at the white flowers of the *vēḷai* plants (Puram.23:18-22).

5. *Alakuṭaiya pīli* (The lovely feathers of the peacock)

The heroine said to her companion that the result of her amorous union with the hero was, that she shivered in shyness, like a peafowl that had lost its lovely feathers, as she lay on her bed, her anklets and other jewels tinkling, the fire of passion burning her (Kali.137:5-7).

Eḷi - 1. *Mēkam* (Cloud)

The Himālayā mountains has tall golden peaks where the clouds rest, with sounding waterfalls (Puram.369:23,24). The cool-natured cloud responsible for the prosperity of the world might fail to pour rains thereby destroying life for years together; but Cēralātaṇ would not fail in his bounteous gifts to solicitors (Pati.18:8-12). The cloud reverberating like a drum, poured cool rains, pleasing the whole earth, while thunder ceased to roar (Akam.23:1,2). When the cool voiced cloud, pregnant with water-vapour in the high heavens, poured rains accompanied by lightning, evening grew dark (Kuru.314:1-3). The sweet-voiced cloud sucking up the waters of the eastern sea rose on the western side and darkened the world; and accompanied by lightning that dazzled, as when coppersmiths shaped their pots, it poured rains (Nar.153:1-4). If the *Kurava* of the hills were to pray loudly for rains for carrying out his work, the cloud would send down showers (Aink.251:1,2). "Will it be in keeping with our chastity, suffering as we do, if we were to implore the sweet-voiced cloud to pour rains on the desert tract so that the hot stones on the path of the departing lover may get cooled?" asked the heroine of her companion (Kali.16:5-8). Lord Tirumāl shines radiantly like the lofty cloud that rises to the night, as the vast sky, the wide earth and the lofty Himālayās (Pari.1:47,48).

2. *Malai* (Rain)

Tiny ants anticipating the unfailing rains that fell in the proper season, would carry their eggs to a raised ground (Puram.173:5:7).

3. *Kārpparuvam* (The rainy season)

In the cool rainy season, with thunder rumbling overhead, the pregnant cloud that had sucked up the sea-water, rose to the right accompanied by lightning and thunder-clap; it poured rains so heavily that earth and sky appeared as one; and people unable to see the sun, could reckon the

time of the day only with the hour-glass, while the tusker and its mate that had suffered in the heat, played joyously in the flood (Akam.43:1-8).

Eḷiṇi - 1. *Atiyamāṇ Neḷumāṇ Añci* (A patron)

He was lord of *Kutiraimalai* (Horse hills). He was one of the last seven munificent patrons (Puram.158:8,9). He ruled impartially with his royal sceptre, destroying all his enemies, so that in his country the herds of cows with their calves could graze in the wood in peace; travellers could rest wherever they wanted without any fear; in the threshing ground, heaps of paddy could be safely left unguarded; he had a bright sword renowned in war throughout the world; he never failed in his given word; when he died in battle, the world was afflicted with grief like a helpless infant on its mother's death. Poet Aricil Kīlār wrote at the death of Eḷiṇi in Takatūr battle-field, that the God of Death was foolish to have consumed the life of Eḷiṇi, like a farmer who ate away his seed-corn (Puram.230).

2. *Pokuṭṭeḷiṇi* (Son of Atiyamāṇ)

When the war-bard sounded his tabor standing at the porchway of bejewelled Eḷiṇi, chief of the Atiyar clan, he gave the bard a fine garment removing his tattered moss-like rags and fed him with food in a bright vessel and old fermented toddy intoxicating like a scorpion's sting; he was the descendant of a forebear who brought down the ambrosial sugar-cane from alien lands; Auvaiyār has eulogised his valour calling him a husband-man who sowed white-millet and horsegram, ploughing the battle-ground with white-mouthed asses yoked to the plough, after destroying forts of the enemies. (Puram:392)

3. *Atiyar Marapiṇṇ* (A scion of Atiyar family)
Ceḷiyaṇ, at Ālañkāṇam, overthrew in a single day's battle, the seven kings and chieftains, Cēral, Cempiyaṇ. Titiyaṇ, bejewelled Eḷiṇi with his warlike-elephant, Erumaiyūraṇ, Iruñkō vēṇmāṇ and Porunaṇ and seizing their white royal canopies, performed battle-sacrifice while his soldiers

applauded boisterously (Akam.36:13-23).

4. *Tirai* (Curtain)

The king lay on his bed in the inner apartment in his warcamp. his Greek body - guards watching just outside; it was enclosed from without by a curtain held by stout ropes and chains with the tiger-mark, while oil-fed lamps burnt bright like gems (Mullai.61-67).

Eḷu - 1. *Kaṇayamaram* (Cross - bar on a door)

Cēramāṇ Celvak kaṭuñkō vāḷiyātaṇ goading his war-elephant made it charge against the enemy's doors strengthened with cross - bars (Puram.14:1-3). Cōḷaṇ Kuḷamurrattut tuñciya kiḷḷivaḷavaṇ had a mighty arm that was not unlike the stout cross-bar of a door, which put to rout his valiant enemies (Puram.39:10,11). Kuṭṭuvaṇ, with his stout arms not unlike the cross-bar of a door, and his single chariot, carved the symbol of the bow in the Himālayās belonging to the enemy (Ciru.47-49).

2. *Eḷu* (Seven)

Imaiyavarampaṇ Neṭuñcēralātaṇ had a chest that was adorned with ornaments fashioned out of the gold from the crowns of seven defeated kings (Pati.14:11). Listening to the uproarious gossip of the townspeople, the heroine was hurt like a fig squelched by seven crabs (Kuru.24:3 - 6). The heroine said to her maid: "Many averred that the paramours of our lord wept for seven days, melting like wax in fire, unable to tolerate the idea of his visiting us for a single day;" (Aink. 32). Lord Tirumāl has seven hands (Pari.3:38).

Eḷuttu - 1. *Varivaṭivam* (Letter/orthography)

On the memorial stone, its side worn thin because of the constant sharpening of their arrows by cruel - eyed bandits, there were carved letters showing the name and greatness of the slain hero (Akam.297:6-8). The elephant's rough and rugged trunk was like a memorial-stone with letters carved therein showing the name and greatness of a warrior who fell to the arrows of the bandits (Aink.352:1 - 3).

2. *Cittiram* (Picture)

At Tirupparaṅkuṇṇam, there were halls where were drawn pictures of Akalikai, Gautama, Indra etc (Pari.19:50-56).

Eḷutākkarpu - *Eḷutakkalvi* (Veda-the scripture)

The hero asked his brahmin-companion: "Is there any specific in the scriptures studied by you for reuniting a husband and his wife who had been separated?" (Kuru.156:4-7).

Eḷunilaimāṭam - *Ēḷu Nilai kalai uṭaiya māṭam* (A mansion with seven storeys)

Gold and precious gems shone everywhere in the seven-storeyed mansion (Mullai.86).

Eḷumakaḷir - *Ēḷu teiva makaḷir* (Seven divine women)

Of the seven celestial women dwelling in the northern sky excepting Aruntati divinely chaste, all others, the six *Kartikai* matrons, consumed the embryo, cast into the sacrificial fire (Pari. 5:43-46).

Eḷumaram - *Kaṇṇayamaram* (Cross-bar on a door)

Atiyamāṇ Neṭumāṇ aṅci had big hands extending to his knees, and resembling the stout cross-bar on a door (Puram.90:10).

Eḷumin - *Viṇmīṇ vaṭiviluḷḷa ēḷu muṇivar* (Seven seers in the form of seven stars) (The great Bear Constellation)

The seven stars shone in the blue sky, fit to be worshipped as the Seven seers by the people of the world (Nar.231:1,2).

Eḷumuṭi - *Vellappaṭṭa Ēḷaracarīṇ muṭip poṇṇāl ākiya mālai* (Chains made of the gold from the crowns of seven defeated kings)

Imaiyavarampaṇ Neṭuṇcēralātaṇ was like an armour protecting his warriors with his chest adorned with a chaplet of gold fashioned out of the crowns of seven defeated kings (Pati.

14:11,16).

Eḷuvar - 1. *Ēḷupēr* (Two great kings, five big feudatories)

Pāṇṭiyaṇ Neṭuṇcēiyaṇ defeated in a single day's battle the seven chiefs the Cēra and the Cōḷa, with Titiyaṇ, Eḷiṇi, Erumaiyūraṇ, Iruṅkōvēṇmāṇ and Porunaṇ (Akam.36:20).

2. *Ēḷaracar* (Seven kings)

This big world circled by the sun in its diurnal motion is of such an uncertain and painful nature, as if it were ruled by seven kings in the space of a single day (Puram.358:1,2).

3. *Vaḷḷal Eḷuvar* (Munificent patrons seven)

The noble burden carried by the seven munificent patrons, was borne singly by Ōymānāṭṭu Nalliyakkōṭaṇ (Ciru.113-115).

Eḷū - *Kaṇṇayamaram* (Cross-bar on a door)

The metal-bands round the tusks of the war-elephants of Atiyamāṇ Neṭumāṇ Aṅci came loose, when they charged against the door held by a cross-bar and destroyed the enemy's fort with their tusks (Puram.97:8-10). The drum-like arms of Kaḷaṅkāyḱkaṇṇi Nārmuṭicēral, resembled the cross-bars on the doors of the fortresses built by the demons in the sky, afraid of the power of the celestials (Pati.31:18-20). The cart in which the minstrel travelled had two stout arms like two cross-bars connected by a strong bar of wood (Peru.48).

Eḷūppaṇṇi Nākaṇ Kumaraṇār - *Pulavar* (A Poet)

It is presumed his given name was Kumaraṇār and that his father's name was Nākan; perhaps Paṇṇi was the name of his village. Two of his poems (138, 240) find a place in *Akanāṇūru*. References to Potiyil mountain of the Lord of the South, and snakes spitting out gems are mentioned in Akam.138; while in Akam (240), mention is made of a few habits and practices of fisherfolk.

Eḷ - 1. *Ikaḷcci* (Scorn/reproach)

A Cōḷa king stayed in a secret place, atop the

mountain at Muḷḷūr with irreproachable greatness, which had routed enemy warriors (Puram.174:1-214). Naṇṇaṇ gave noble garments not to be scorned, that were woven of many fine threads to the player-minstrels for wearing (Malai.561,562).

2. Tāṇiya Vakaikaḷil oṇṇu (A cereal/sesame)

The male quail with spots on its back, ate up the husked white sesame seeds kept to dry in the winnowing-fan in the courtyard (Puram.321:1-3).

3. Kurram (Fault)

The breath blown against a mirror's surface, faultlessly made, intended to see one's image, would gradually disappear (Akam.71:13-15).

Eḷḷunar - Ikaḷvōr (Scoffers)

The bull-like soldier riding on a war-horse galloping so fast that the ground fell away behind its swift hooves, would pierce with his spear, the chests of his foes who scoffed at him (Puram.303:1-4). Lord Tirumāl had the weapon Discus which slew the scoffing foes, in fair and open fight (Pari.1:58).

Eḷiyōr - Eḷimaiyuṭaiyavar (Persons who had easy access to a patron)

Persons who had easy access to Kiḷḷivaḷavaṇ when they pleaded for justice at his hands, were compared to those who were blessed with rains when needed by them (Puram.35:15,16).

Erpaṭumpoḷutu - Nāyiru Maraiyum mālaikkālam (The time of the evening when the sun sets).

In the evening when the sun set, when the agitated stag sequestered from its herd, called out anxiously for its mate, the big tiger on its lair in the cave, would listen intently to its cry (Puram.157:8-12).

Erram - Tuṇivu (Determination/strength of mind)

The heroine standing on the sea-shore, crazed with love and past all modesty said thus: "Let those who do not know the nature of this passion of love-sickness, ridicule me as a woman

without strength of mind who had gone mad" (Kali.144:63,64).

Eriyūḷi - Viṭutaṛkkuriya uḷi (A javelin)

The big fish hurt by the javelin thrown by the fishermen, reddened the waters of the sea with the blood from its wound and leaping up like a rainbow in the sky fell back into the water agitating it with its thrashing and neared the fishing boat (Akam.210:1-6). As the fishermen from their boats threw their murderous sharp-edged javelins at the shark, the flock of swans on the shore fled in fear (Kuru.304:1-6).

Erumpi - Erumpu (Ant)

Climbing upon the rock, hot like the anvil of a forge, with many small pools like ant-holes in the forked pathway in the desert, the murderous-bowed hunters, sharpened their arrows (Kuru.12:1-4).

Erumpu - Erumpi (Ant)

Anticipating the unfailing rain, tiny ants in a line would carry their eggs to a higher ground (Puram.173:5-7). The black-eyed goblin-maiden was much afraid to take the sacrificial ball of cooked rice held by the noble devotee worshipping the deity dwelling in the war-drum; while even the ants did not approach the offering sprinkled with red blood and much toddy, the crow and the kite devoured the same (Pati.30:34-39). Bandits would scoop up the grains of rice not cultivated by them, stored away in their holes by the tiny ants that had collected the same as they lay scattered in the parched field (Akam.377:1-4).

Eruḷ - 1. Valimai (Strength/might)

Tirumāvaḷavaṇ had a strength that overcame an elephant (Puram.7:6). Warriors had powerful forearms adorned with bracelets, and strong arms and shoulders ever marked by wounds (Pati.80:6,7). At midnight, the king was in his war-camp, still angry with his enemies and his arms of great strength, holding his drawn sword not yet returned to its sheath (Akam.24:16-18). In the

hillside, the big tiger with a stout neck and great strength, fought with the tuskers (Kali.48:6,7).

2. *Oruvakai maram* (A kind of hill-tree)

The bright flowers of the *erul* tree with its bunches in full bloom, lay spread in the hill where Lord Murukan was enshrined (Aink.308:2-4).

Erulam - *Oruvakai maram* (A kind of hill-tree)

Among the flowers heaped up by the heroine and her maid on the rock, the flame-like flowers of *erulam* tree was also one (Kuri.66).

Enpu - *Elumpu* (Bone)

As the kinsfolk of the minstrels grew emaciated with hunger, their ribs showed at their sides like a monitor-lizard that had been skinned (Puram.68:1,2). The tears shed by the wailing women, put out and drenched the hot white ashes at the crematory full of bones (Puram.356:4-6). The holy seers had bodies with bones showing on their chests as their flesh became lean owing to their ritual fasting (Muru.129,130). The heroine had love, grace, innocence and beauty and sweet speech which melted one's bones, besides other fine qualities (Akam.225:1,2). Confined to her house under a strict watch, the heroine unable to bear the pangs of separation, said to herself thus: "It has become impossible for me to meet my lord and embrace him, even when the fire of passion engendered in the eyes, burns me to the very bone; nor has he come to me to relieve my distress" (Kuru.305:1-4).

Enrūl - *Vemmai* (Heat)

In the lustreless village afflicted by heat for a

long time, where the fragrant southwind shook down the flower of the sal tree upon the curled locks of the warriors passing through the wild track, the brooding kite would sit over its eggs on the tooth-brush tree (Akam.21:12-15). The heat of the parching sun broke up the rocks, and afflicted the herons that flew in the sky, while in the long track below, the chisel-sharp and hot gravel stones, troubled the feet of the wayfarers (Akam.55:1-4). In the desert-tract on the torrid pathway, the cassia tree with its parched trunk peeled off because of the rubbing of the sides of an elephant dark as a cloud, and its hollow ripe pods, looked like a hermit with long matted locks seated motionlessly on a hill (Nar.141:1-6). Sad, because of his separation from his beloved, the hero traversed the long and torrid-desert track (Nar.226:5-7). The hero said to the maid that he would see the heroine in his dream even if he were asleep for a little while in the long and torrid-tract, burnt up by the wild fire (Aink.324).

2. *Kōṭaikālam* (Summer)

Cōḷaṇ Nalaṅkiḷḷi, declared that if kingship was given to a strong and noble person, it would be easy and light for him like the white and dried twig of the pith in parching summer (Puram.75:6-12). In the long summer, after the cloud sucking the sea-water had poured rains in season where required, and then ceased, floods appeared in the Ganges to feed living beings (Puram.161:1-7).

3. *Katiravaṇ* (Sun)

The radiant sun disappeared behind the mountains (Kuru.215:1,2).

E

Ē - *Ampu* (Arrow/dart)

The boar ran with the arrow shot by the hunter from the machan on the tree, and fell down dead (Malai.242 - 247). The eyes of the heroine sharp as arrows distressed the hero (Kuru.72:1,2). The maid grieved much on seeing the misery of her mistress, the heroine, suffering like a deer struck by a hunter's dart, and sighing in the excess of her unrequited passion (Nar.61:2,3).

2. *Perukkam* (Pile)

Bunches of beautiful cassia flowers bloomed from the branches growing atop a big pile of rocks (Nar.296:4,5).

3. *Irumāppu* (Pride/insolence)

The hero came to marry the heroine giving the lie to the insolent words of the women gossiping about her (Akam.323:1 - 3). Among those who were sporting in the river Vaikai splashing water at each other a woman who had won, tied another with the chain she wore on her proud neck, as if she were a captive (Pari.7:53 - 56).

Ēe - 1. *Ampu* (Arrow)

The hero parted from his beloved, in order to acquire wealth, afraid of his enemies, contemptuous and arrow - sharp words at his lack of manly endeavour (Akam.111:1,2).

2. *Cānavētam* (The third of the Vedas)

The Cānavēda describes the qualities of Lord Tirumāl (Pari.3:62).

Ēer - 1. *Alaku* (Beauty/handsomeness)

The heroine had bamboo - like arms of great beauty (Akam.2:11). Uṇūr belonged to Taḷumpaṇ, whose martial wounds made him handsome (Nar.300:10). The weapon of the heroine's beauty, discharged at the orders of the God of Love (Kamaṇ), broke down the walls of the hero's

manly charms and destroyed the inner defences (Kali.139:21 - 23).

2. *Kalappai* (A plough)

As the arable lands became slushy with the passage of the chariots over them, there was no need to furrow them with a plough (Pati.26:1).

Ēeru - *An Vilāṅku* (Male of an animal/bull)

The sturdy and majestic he-buffalo, after wallowing in the tank throughout the day, followed its mate and after grazing in the gardens, rested at last in the fields (Akam.146:1-4). The tiger that rose in search of prey to feed the hunger of the tigress guarding the cubs that it had yeaned recently, killed the majestic wild bull with curved horns making it fall to the right, and dragged it to its lair (Akam.238:2-9).

Ētu - 1. *Ital* (Petal)

The golden lotus had no petals of its own, but what was made by the hands of an artisan (the goldsmith) (Poru.159).

2. *Meṇnai* (Excellence)

Women adorned their children with the excellent leaves of the neem tree to guard them from evil (Peru.59).

Ēṇi - 1. *Patimaram* (A ladder)

The ladders intended to scale the walls of the enemy's fort, were removed by the besieging king on hearing the words of the brahmin who came as a peace-maker (Puram.305:2-5). The granary was so high that it was beyond the reach of the tall ladder (Peru.245-247). Thieves, with intent to steal, keeping their rope-ladders rolled round their waists, lay in hiding, waiting for a suitable time and place (Matu.640,642).

2. *Ellai* (Boundary)

The earth has the big ocean as its boundary (Puram.35:1). The military camp had all the marks

of encampment and limitless strength (Pati.24:14;)

3. *Kōkkālī* (Bracket in a wall)

The pot of toddy was placed on a bracket in a wall (Pati.43:33).

Ēṇipparukāl – *Mēkalai* (Girdle)

Women going to sport in the river Vaikai, tightened their girdles around their waists (Pari.10:11).

Ēttam – *Ōcai* (Sound)

Among the many sounds heard by the player-minstrels resting in the shade on the mountain-slope in Nannan's country, the sound of the mill squeezing out the juice of the sugar-cane was also one (Malai.341).

Ētappātu – *Kurram* (Deficiency here/‘loss’)

Watchmen of a town, sometimes would say that they saw thieves when they actually did not, always thinking of the possible loss arising from theft (Kali.81:25,28).

Ētam – *Tuṇṇam* (Trouble)

The heroine saved herself from the crazy state of Ātimanti who had lost her husband, as she roamed about from land to land and village to village lamenting her misery (Akam.236:16-21). The maid asked the heroine in the hearing of the hero whether the God would have any trouble, if Lord Murukan were to inform the good mother that the ailment afflicting the heroine was not caused by Him but by the hero (Nar.173:4-10).

Ēṇilār – *Ayalār* (Stranger)

The heroine said to the hero who had just returned from his paramours, that his body now carried the smell of strangers (Pari.8:47-50).

Ēṇilavar – *Ayalavar* (Stranger)

The hero, who attained the heroine after riding a horse of palmyrah leaf-stem, said to his friends; “When I was suffering from the love-

sickness, none were my companions except young boys and strangers” (Kali.138:24,25).

Ēṇilan – *Ayalār* (Stranger)

The foster-mother grieved that her daughter trusting the false words of a stranger went with him, leaving alone her beautiful and prosperous mansion (Akam.117:3,4).

Ēṇilāṭṭi – *Ayalāl* (Stranger woman)

The heroine said pathetically to her maid: “My heart, that went with my lord, returned to me as he did not grace it; and not recognising me owing to the loss of my charms, perhaps it has gone again in search of me, mistaking me to be a stranger woman?” (Nar.56:7-10).

Ēṇilār – *Ayalār* (Strangers)

The maid dissuaded the hero from going away in order to acquire wealth: “Do you take seriously the words of strangers that those who did not have material wealth will not be respected by their lovers?” (Kali.14:12,13). The heroine asked her son to show her the rings with which the alien women, the harlots adorned her son (Kali.84:20,21).

Ēṇilāl – *Ayalāl* (Stranger woman)

The hero sporting in the waters sent his garland down the river to his concubine without the knowledge of his paramour; the latter on seeing it adorning the tresses of a stranger, asked for it back (Pari.Ti.2:34-36).

Ēṇilālar – *Ayalār* (Strangers/aliens)

The heroine said to her maid: “Our lord though living in the same town with us, does not come to our street; even if he does, he does not care to come to me, but looks at me without a word as at a crematory for aliens; and passes by” (Kuru.231). The heroine said to her maid in the hearing of the hero seeking admission to her presence: “My eyes, on account of an unkind stranger who had extra-marital relationships, have taken on the colour of the pollen of the

water-lily flowers" (Aink.34).

Ētilāṇ - *Ayalāṇ* (Alien/stranger)

The good mother whose daughter had eloped with her lover lamented that, believing the loving words of a stranger, her darling went along the jungle-track, where even the earth heaved sighs unable to bear the heat of the day (Akam.275:10,14,15). Beside the fields where the herons cried noisily, near a platform erected on a *vēṅkai* tree with fiery flowers where a deity dwelt, one Tirumāvunṇi grieving at the action of a stranger, cut off one of her breasts (Nar.216:6-9). The maid said to the hero who delayed coming home to his wife: "My eyes shed tears that drenched the jewels on my bosom, as you were away from my mistress like a stranger, affecting her natural beauty and charms" (Aink.232).

Ētilāṇ - *Ayalāṇ* (Alien/stranger)

The heroine said that her mother would be enraged if she came to know that she who did not know which flowers were fit to be worn, adorned her hair with a wreath woven by a stranger's hand (Kali.107:14-16).

Ētin mākkal - *Ayalār* (Stranger/alien people)

The maid said to her heart, in the hearing of the hero waiting by the wall outside: "Mischievous alien people, scolded the heroine for having sung about the hero's name in the course of the husking song when pounding grain" (Kuru.89:1,2,7).

Ētu - *Kāraṇam* (Reason)

The maid said to the young and tender heroine: "You are right to be displeased with the hero who has forsaken you without reason after making love to you; now, your eyes have lost their lustre, which has been noticed by your companions and your mother" (Kali.122:1-4).

Ētal - *Talaivaṇ* (Paramount chief)

Katuvaṇ Iḷaveyiṇaṇar hailed Lord Tirumāl as the Paramount Lord with eight hands (Pari.3:38).

Ēm - 1. *Inṇam* (Joy/happiness)

Pōrvaik kōpperunar kiḷḷi had a formidable strength, which frightened the Maḷḷars who at first happily opposed him, proud of the might of their arms (Puram.84:5,6). The hero plighted his troth in all sincerity which made the heroine overjoyed (Kuri.210). The stag stayed happily with its desirable mate (Akam.139:10,12,). The hero's words were truer than the sun which shone so happily adored by many (Nar.283:6-8). Wide rivers fostered the world making the living beings happy (Kali.34:1,3). People bathing in the river Vaikai prayed to it that they might live happily without any troubles; they praised the glory of the great river, so that they might benefit as only those who bathe in it could (Pari.7:84-86).

2. *Mayakkam* (Delusion/bewilderment/mistaking one thing for another)

"Leaving his beloved at home the hero went along the hot track in order to acquire wealth, thinking in delusion that the pain of travel was a delight" said the maid (Akam.69:9-12). The pregnant young cow-elephant ignorant of the consequences, ate by mistake tender shoots of the bamboo making the foetus in its womb fall down (Nar.116:3-5). The hero, swiftly returned home driving his powerful chariot that bewildered his foes, as he wanted to relieve the great distress of the heroine at the separation from her lord (Kali.27:24-26).

3. *Pātukāval* (Protection)

The king of a fort well-protected amidst the fields, like a ship at sea, would not give his daughter in marriage to one who did not do obeisance to him (Puram.338:9-12). Lord Tirumāl will not destroy the lives of his foes, nor protect the lives of his devotees, for He has neither friends nor foes (Pari.4:52,53).

4. *Pittu* (Madness/craziness)

The hero riding a horse of palmyrah leaf-stalk and wearing a wreath of useless flowers, crazily

roamed about like a mad man (Nar.146:1-3). The heroine in sulks said to her lord: "Lord of the Town! The minstrel singing your praise is a mad chap; women who believe your words of love are also crazy; you with your heart hankering after harlots, are also mad; your chariot which is ridiculed by the townspeople as a net to catch women, is crazier than yourself" (Kali. 74:7-16).

5. *Kalippu* (high/spirit)

The big fish in high spirits when hit by the javelin of the fishermen agitated the sea and after a while, losing its strength reached the water-front (Akam.210:1-6).

Ēmam - *Pātukāval* (Protection refuge safety)

Lord Civaperumaṇ has the great askesis which protects all living beings (Puram.1:11,13). Kōpperuncōḷaṇ's feet became the protection of those who feared him (Puram.213:20,21). Lord Murukaṇ cut to the root the great mango tree which contained the power of Cūrapadmaṇ who protected the demons (Pati.11:4-6). Iḷaṇcēral Irum-porai was the nephew of Māntaraṇcēral who protected his people from fear (Pati.90:2,3). Atikaṇ was famous as a protector of birds (Akam. 142:12,13). The comforting words of the maid that the hero would return home soon without causing them any fearful anxiety, became a refuge to her suffering heart (Nar.133:7-11). The hero said: "The horse of palmyrah leaf, given to me by my beloved, has become my refuge (Kali.139:24,25). The cloud poured rains heavily making the land invisible; giving to the world, life saving water (Pari.Ti.2:1,2).

2. *Iṇpam* (Joy/delight/happiness)

Few were the kings who ruled the earth happily (Puram.360:8,9). Imaiavarampaṇ Netuṇcēralātaṇ was a great warrior of unflagging fame, like Lord Tirumāl honoured with great festivals, delightful to the beholders (Pati.15:38-40). The earth is blessed with a happy dawn so that Lord Murukaṇ with the cock on His standard might

protect the people (Kuru.Invo.5,6). People in Maturai city, would wake up from their happy slumber only to the sound of the Vēdic chants and not the crowing sound of the cock, like the people of Uraiṇūr town (Pati Ti.7:8-11).

Ēr - 1. *Alaku* (Beauty)

Women had a complexion resembling the beauty of tender shoots of the mango tree (Matu.706.707). The Vaṭukar warriors defeating their enemies at midnight, seized beautiful herds of cattle (Akam.253:10,11,18). Owing to the separation from her lord, the heroine's soft and lovely arms stacked with bangles, grew lean (Kuru.377:2). The young woman wore bright bangles of much beauty on her hand (Nar.167:10). The hero's chariot moved over the beautiful green *āḷumpu* creeper, upsetting the *neytal* plants (Aink.101). The glory-lily flower had pointed and lovely petals, that made the hill-side fragrant (Kali.59:3). The pools covered by luxuriant flowers, grew in loveliness (Pari.18:32,33).

2. *Kalappai* (plough)

A certain chieftain of a small town with wells of brackish water dug out of rock, and earning his living with his bow as his plough, was capable of producing what he did not have, in order to give to others even when he was very poor (Puram.331:1-6). The farmers who tilled their lands with new ploughs wore cassia flowers (Pati. 43:16). Fighting with the *Vetci* warriors, *Karantai* warriors, husbandmen whose ploughs were their bows, recovered their herds of cattle and then died (Akam.35:4-6). The hero who had successfully finished his work said that his heart was eager to meet the heroine, like a farmer with a single plough hastening to fill the moist field before it became dry (Kuru.131:4-6).

3. *Oppu* (Similarity/likeness)

The heroine had five-plaited tresses bright as gem (Akam.8:15). The hero caressed the locks of the heroine dark like night (Akam.155:4). In the evening women wearing pendants, their eyes resembling the carp, poured ghee into lamps;

this sight kindled the heroine's grief (Kuru.398:3-5). The flower-like eyes of the heroine welled with tears at the separation from her lover (Nar.33:12). The eyes of the heroine growing fallow, acquired a colour like the pollen of the water-lily (Aink.34:2-4).

Eluccei (Rising/erect)

The small *yāl* in the hands of the minstrel sounded like a bee in the street by which he came along with an erect gait (Nar.30:2-4). The maid said to the hero urging him to arrange for his marriage: "May your horse be harnessed to your chariot, so that the moon-like face of the heroine afflicted by grief may become brighter, and her new charms rise to new heights" (Kali.126:21,22). The Red Lord Murukan has a beautiful complexion like the rising sun (Pari.5:12).

5. *Poruntutal* (To join with something/to agree with something).

Women with collyrium-fed eyes, with agreeable red-streaks in them, praised the good qualities of Nalliyakkōṭaṇ (Ciru.215). The words of promise of the hero forsworn by him, took away the bright bangles from the forearms of the heroine with fine joints (Aink.165:3,4).

6. *Kalai* (Art)

The heroine had a graceful gait, as if a beautiful doll with artistic work, had learnt to walk (Akam.142:21,32).

7. *Tōrrap polivu* (Brightness of appearance)

The minstrel's wife who sang in praise of the valour of the king who had defeated with his prowess all his adversaries, received as gifts noble ornaments made of many bright-looking pieces of gold (Puram.11:9-12). The town of Pōntai belonging to one Neṭuvēḷ ātaṇ had fields with a bright appearance and watery tracts (Puram.338:1,4).

8. *Ulavut tolil* (husbandry)

Toṇṭaimaṇ Iṇantirayaṇ was not like the cruel

bandits whose husbandry was the profession of attacking and robbing the riches of the wayfarers in the desert tract (Peru-39-41).

9. *Erutu* (Bull)

The countries of the enemies of Neṭuñceḷiyaṇ, who did not obey his behests, were ruined such that the fields once ploughed by bulls, became the haunt of the boar and its hairy mate, the sow (Matu.173-176).

Ēreēruvar - *Oppanai Ceyyum Vanṇa Makalir* (Women adept in make-up/decoration)

The mother of the heroine who had eloped with her lover, said to the purslane creeper in her house: "May you prosper, oh creeper! For you have withered like the maids of my daughter adept at dressing her up; for she has resolved to go away through wood and grove with her lover thus fearlessly, unmindful of her dear mother who brought her up, while relatives and neighbours in the village are spreading slander about her" (Akam.383:1-6).

Ērakam - *Murukaṇiṇ āru paṭaivīṭukaḷuḷ oṇru* (One of the six sacred shrines of Lord Murukan)

Lord Murukan loved to dwell in the city of Ērakam, wherein twice-born brahmins of ancient lineage unswerving from their six-fold duties having spent fortyeight years in strict celibacy in following the practice of holy scriptures, and tending the triple sacrificial fires, wearing their holy threads and wet clothes not yet dry after bathing, prayed at the proper hours to the Lord with hands raised in worship over their heads chanting the six-lettered *mantra* and praising His glory (Muru.176-189).

Ērālar - *Ēraiyyūṭaiya Ulavar* (Ploughmen/farmers with plough)

In the villages in Peruñcēral Irumpoṇai's land, as the sky-poured rains, ploughmen engaged in cultivating various crops, wearing *pakanrai* garland, would get beautiful gems when they ploughed the soil (Pati.76:10-15).

Ēri - *Nīr nilai* (A lake)

Kāvērippūmpaṭṭiṇam had two lakes that would give the joys of this birth and the next (Pat.39).

Ērōr - *Ēraiyaṭaiya ulavar* (Ploughment)

The minstrel who had obtained gifts from Nalliyakkōṭaṇ guided the lesser minstrel thus: "If you praise Nalliyakkōṭaṇ as the lord with righteous sceptre who sheltered the men of the plough, he would give you garments, toddy and other gifts" (Ciru.232-237).

Ēvalāṇ - *Ēviya paṇiyaic ceypavaṇ* (A man who obeys orders/servant)

Kaṭuvaṇ lḷaveyiṇaṇār praised Lord Tirumāl thus: "As you carry out all that is thought, you are also the servant of all" (Pari.4:72).

Ēl - 1. *Ēlu* (Seven)

Kōvūr kiḷār praised the valour of Cōlāṇ Nalaṅkiḷi thus: "You are mighty enough to destroy the doors of the seventh inner defences in the country of the Pāṇṭiya king, the Lord of Potiyil hill, and seizing the same, carve the symbol of the tiger upon it" (Param.33:7-9). Tirumāvalavaṇ, after entertaining the war-bard, walked seven paces behind him before bidding him farewell (Poru.166). The many-rayed sun riding his chariot drawn by seven horses, went down after the day was over, behind the western mountains (Kuri.214-216). After the good rains, the unripe pods of the sesame grew fully ripe such that there were seven pods with their seeds full of oil, in one cluster (Malai.103,106). Though the sweet sounds produced by the seven strings of a *yāl* originated from it, they are of no use to the *yāl* itself! (Kali.9:18-20). Lord Tirumāl measured also with His foot, the seven worlds below (Pari.3:20). Some of the women prayed to Vaikai river that they might live with all prosperity, with their husbands, retaining their youthfulness throughout the seven stages of a woman's life without being called by others infirm old people (Pari.11:120,121). All the living

beings in the triple-seven worlds are contained in Lord Tirumāl (Pari.13:23).

2. *Elucci* (High value)

The drummer-bard prayed to Cōlāṇ Nalaṅkiḷi to give him riches in order that he might give in turn to others: "Just as a snake with its highly valued gem, its colourful spots and ears close to its eyes and its forked tongue, sloughs off its skin, I would like to shed my poverty and become a patron to others" (Param.382:13-15).

Ēlpuḷai - *Ēl tuḷaiyaiyuṭaiya vaṅkiyam* (A reed-pipe with seven stops)

Bees and beetles and honey-bees buzzed musically in tune with the sounds coming out of the reed-pipe with seven stops (Pari.8:22,23).

Ēlakattakar - *Āṭṭukkittay* (Ram)

In the open space in the emporium in the port of Kāvērippūmpaṭṭiṇam, a dog with sharp claws and bent legs gambolled about with a ram (Pat.140,141).

Ēlil - 1. *Ēlirkuṇram* (A hill)

The maid said in the hearing of the hero, waiting by the wall outside, after he had missed the tryst the day before, "Even though the people of this big village had gone to sleep, the whole of last midnight we lay awake, listening to the sound of the *nocci* flowers falling from the tree atop Ēlirkuṇram beyond our house" (Kuru.138).

Ēlil Neṭuvarai - *Ēlirkuṇram* (A hill)

The tresses of the heroine were like the fantail of the peacock that danced joyously in the hill called Pāḷi beside Ēlirkuṇram belonging to Nannaṇ (Akam.152:3,12-14).

Ēlirkuṇram - *Kuṇrinpeyar* (Name of a hill)

Ēlirkuṇram was situated in Nannaṇ's country (Nar.391:6,7).

Ēlin kiḷavan - *Ēlu narampukaḷukkum urimai uṭaiyavaṇ* (Lord of the seven strings/notes)

The war-bard who had received gifts from

Karikār peruvaḷattāṇ addressed another bard desirous of gifts, as 'Lord of the Seven (Notes) (*Kural, tuttam, kaikkilai, ulai, ilī, viḷari, tāram*) (Poru.63).

Ēlulakam - *Ēlūvakai ṇalam* (Seven worlds)

Lord Tirumāl's feet measured the seven worlds below, among the triple-seven worlds (Pari.3:20).

Ēlulakamāḷi - *Ēlulakaṇkaḷaiyam ālpavan* (*Murukaṇ*) (Ruler of seven worlds)

The maid pitied the hero for swearing in the name of Lord Murukaṇ, the ruler of the seven worlds (Pari.8:64).

Ēluru munivar - *Ēlu munivarkal* (The seven Holy seers, the husbands of the seven matrons divinely chaste, Aruntati and others)

The seven holy seers, afraid that their wives would lose their chastity if they were to conceive after eating the mangled pieces of the foetus cut by the Great God, cast the same into the sacrificial fire before giving them to their spouses; six of them (excluding Aruntati) swallowed the offering and gave birth to Lord Murukaṇ (Pari.5:36-47).

Ēlai - *Pētai* (innocent person)

The good mother reared her innocent daughter with sweet smiling teeth, tending her hair and carrying her on her hips (Akam.195:8-10). The heroine describing the nature of the hero said to her maid: "My Lord, resembling an angry ichorous tusker which did not obey the elephant-goad of its mahout, bowed before me and touched me often; but there was no innocence in his behaviour" (Kali.55:19-22).

Ēlaiyar - *Pētaiyar* (Weak persons)

The maid recommending the hero to the favourable notice of the heroine said to her thus: "Our lord declares that he will not live if you do not grace him with your love; those who pity his plight may speak ill of us, that we are mentally weak persons; it is better if we examine this situation" (Kali.47:16-18).

Ērpār - *Perupavar* (Those who receive)

People living in Paraṅkuṇṇam and Maturai city, would glorify the patrons who give to others; they would delight in the joy of the suppliants who received the gifts (Pari.Ti.11:1,2).

Ērram - 1. *Nīriṇaikkum karuvi* (An instrument for drawing water from a well: A shadoof)

Among the various sounds heard in the villages of Pāṇṭiyan Neṭuñceḷiyan the sound of the broad water-scoop attached to the shadoof drawing water from the wells was also one (Matu.90,91).

2. *Mēṭu* (Rising ground/acclivity)

Salt-merchants yoking their carts with long ropes to the necks of bulls, drove them with shouts of encouragement along steep fords with an acclivity (Akam.173:9,10).

Ērrar - *Ērravar* (Those who engaged in war:Foes)

The Red Lord (Lord Murukaṇ) has the spear that destroyed Cūrapaṇma in the shape of the great mango tree, confounding the pride of his foes, the demons who engaged in war against Him (Pari.18:1-4).

Ērriyal - *Iṭaparāci* (The sign of Taurus, the Bull)

The bright planet Venus reached the zodiaca sign of Taurus (Pari.11:4).

Ērruṭṭiyāṇ - *Kāḷai Ūrtiyuṭaiya Civaṇ* (Lord Civan with the Bull-mount)

The maid comforted the heroine thus: "Our lord traversing the wilderness, in order to acquire wealth, noble like Lord Civaṇ with the Bull as His mount, will not be obsessed with it, leaving you at home while your charms withered because of the separation" (Kali.150:12-14).

Ērerrumai - *Ērākiya Erumai Ērum Kūrṟuvan* (The God of Death who bestrides the Buffalo)

During dissolution, Lord Civaperumāṇ, tore open the chest of the God of Death riding his Buffalo, and gave his entrails to the goblins (Kali.101:24-26).

Ērrai - 1. *Āṇvilāṅku* (The male animal/Bull)

Öymāṇ Villiyātaṇ would relieve the hunger of the drummer-bards by offering them in the morning cooked rice together with fat pieces of the short-legged boar, fried in ghee (Puram.379:8:10). In front of the palace the male yak with its long hair would play about with the short-legged swan (Netu.90-92). The tiger dragged the big boar it had killed, while the hillside overgrown with jackfruit trees, reeked with a fleshy smell (Akam.8:5-7). In the wood where the clouds rested, the tiger with a wide mouth, that had angrily killed a tusker making it fall on its right side, roared terribly frightening everyone (Nar. 154:4-6). The male shrimp that had escaped the sharp jab of the heron in the backwaters, was scared of the white screw-pine flower, mistaking it to be a crane (Nar.211:4-8). The brown-dog (dhole) in the company of its mate, spared out of pity, the doe with its fawns and passed by without killing it (Aink.354:1,2).

2. *Cēraṇ paṭaitalaivaruḷ oruvaṇ* (One of the captains in the Cēra's army)

Paḷayaṇ, the Commander of the Cōḷa king, Perumpūṭ ceṇṇi fought with the six captains of the Cēra king, called Naṇṇaṇ, Ērrai, Atti, Kaṅkaṇ, Kaṭṭi and Puṇṇurāi, and died (Akam.44:7 - 11).

Ērāvēṇi-Kōkkali (Horizontal beam against a wall used as shelf)

Kaṭal Piṛakkōṭṭiya Ceṇkuṭṭuvaṇ in his court, offered to player-minstrels, much toddy from the pots placed on the shelf in the wall, which were ever-flowing, though constantly emptied and replenished (Pati.43:32 - 36).

Ēru - *Āṇvilāṅku* (The male of an animal)

The mount of Lord Civaperumāṇ is the White Bull; His flag has also the Bull in it (Puram.1:34). The tiger in the cave listened intently to the sequestered stag calling to its mate, as it could not find it in the usual resting place (Puram: 157:9 - 12). The wild-bulls with black horns,

bellowed on hearing the sound of the cataract rolling down Paḷamutir Cōlai (Muru.314 - 316). As the black bulls that had uprooted the green grass with their horns, fought among themselves, there was no need to plough the field before sowing (Peru. 209-211). Cowherds, disgusted with the waters that flooded the pasture as the unfailing cloud poured seasonal rains, shifted their herds of cows and bulls to a different patch for grazing (Netu.1-4). The thick gruel after the cooked rice had been strained, ran in rivulets from the big kitchens in Kāvirippumpaṭṭiṇam; fighting bulls made them slushy; the wheels of the chariots passing over them, splashed them on the paintings on the white-walled palaces, making them dirty (Pat.43-50). He-buffaloes, fought against each other, while the bright-petalled wild-jasmine and the *kuṛiṇci* flowers withered (Malai.334,335). The efficient warriors of Eḷiṇi exuberant after quaffing fermented mead made from honey squeezed from the honey-combs, defeated the enemy in the field of battle and brought home cows with big udders, together with their bulls (Akam.105:10:-15). The young doe sated with the green leaves it had eaten in the *Mullai* tract, gambolled about freely and happily after mating with its buck (Akam.234:10,11). The bewildered old stag at dusk when the Sun had set, would call aloud for its hind beside the *nocci* tree growing around the house (Akam 367:1-4). In the dewy season, bearded cows with lordly bulls that had grazed the crops in the pasture in the evening, thinking of their calves, left the herd and returned to the village, their big udders dripping milk (Kuru.344:2-6). After the hero had made love to her, the heroine parted from him like a doe from its buck, and went to her hamlet (Nar.204:8 - 10). Innocent deer in the dry tract in search of food and water, along with their stags with twisted antlers, ran after mirage mistaking it for water (Kali.13:2 - 4). People said that he who lay victoriously on the neck of the white bull, would win the hand of this beautiful maiden with sharp teeth (Kali.104:18,19). Scoo-

ping sand and rubbing it on their hands slippery with the blood oozing out of their wounds caused by the bull's horns, the herdsmen leapt upon the bulls again, like fishermen climbing on to their catamarans at sea (Kali.106:23-25). Male sharks would, in the gloaming of the evening, prevent people passing beside the grove by the sea (Kali.123.9) The bright planet Venus reached the zodiacal sign of the Bull (Pari.11:4).

2. *Ēritāl* (Throwing/pouncing)

The sounding of the war-drum of Kaṭal Piṛakk-ōṭṭiya Ceṇkuṭṭuvāṇ was a sign for the weapons to be thrown at the enemy (Pati.41:23). The male quail marked by the hawk in the desert-tract for its pounce, leaving the bush it was in, went to the shade of the eaves of a house deserted by its inhabitants (Akam.103:1-7). The mountain was shattered to pieces by the heat of the sun like the Three Cities, thrown to pieces by the ire of Lord Civaṇ (Kali.2:6,7).

3. *Īṭiyēru* (Thunder-bolt)

Accompanied by loud thunder that made people tremble in fear, the cloud poured rains such that the wood with grass withered owing to the heat of the Sun, grew luxuriant again (Puram.160:1-3). The thunderbolt fell from the cloud, severing the head of the fearful snake, upturning the mountain and shattering to pieces the hill (Puram.211:1-4). The ichorous tusker in the war-camp trumpeted in response to the sound of thunder in the sky (Akam.141:11-13) The hero had amorous union with the heroine at midnight when the reverberating thunder chopped the hood of the big snake (Kuru.268:36). Thunder with its reverberating sound, dashed against the hill destroying the snake's beauty, and killed the tusker while its black and young mate grieved (Nar.114:9-12). As the wedding-drums of Kūṭal city reverberated like the sea buffeted by the winds, the cloud that sucked up the waters of the ocean, and the thunderbolt of Lord Indra, the hill of Paraṅkuṇṇam sacred to the Red Lord Murukaṇ, resounded in response (Pari.8:29-35).

4. *Talaivaṇ* (Chief/Lord)

Īṭāncēral Irumpōrai was hailed as chief of the people of Kuṭanāṭu delighting in toddy as drink (Pati.90:26). A certain devotee of Lord Murukaṇ who had obtained the Lord's grace directed another who longed for it, to hail Lord Murukaṇ as chief of valiant youth, and chief among well-spoken poets of repute (Muru.264,268).

5. *Ērutal* (Climbing)

The tall mansion which could not be climbed with the ladder placed against it, rose upto the heavens like a supporting pillar underpinning the world of the Gods (Peru.346-348).

6. *Ērukōḷ* (Bull-fighting)

People said those who ventured upon bull-fighting though they had seen the day before, others lying wounded across the necks of murderous bulls, were really witless fools (Kali.102:30-32).

Ēruratāṇ - Ērriṇai ārintavaṇṭkiya Civaṇperumāṇ (Lord Civaṇ who rides upon the Bull)

Lord Murukaṇ is the son of Lord Civaṇperumāṇ riding upon his Bull-Mount (Muru.Ve.1:3)!

Ērai - Ēraikkōṇ (A chieftain)

He was chief of a *Kurīñci* tract, proficient with the bow and the spear. He wore a wreath of the glory-lily flowers. He had a great love for bards. Kuṛamakaḷ Īṭaveyṇiyar has eulogised him thus: "Good qualities such as tolerating the faults of his men, feeling ashamed for the indigence of others, blameless valour in battle-field, noble conduct in the royal court, belonged exclusively to Ērai, of the Hill tract and to none else" (Puram.157).

Ēraikkōṇ - Kurīñcinilar talaivaṇ (Chief of a *Kurīñci* tract)

See *Erai*.

Ēnam - 1. Paṇri (Pig/Boar)

Fierce-eyed foresters hiding in pits, would wait for the arrival of the boar with curved tusk resembling the *akatti* flower for drinking water

(Peru.109,110). The boar hit by the arrow of the hunter from his platform in the wood by the hillside, lay sprawling like a piece of night (Malai. 245-247).

2. *Paṇṇiyan Kompu* (The tusk of the Boar)

Imaiyavarampaṇ stayed in his war-camp where young elephants trumpeted, their tusks resembling a boar's, but shortened and broken at the tip while charging against the doors of a fortress (Pati.16:6-8).

Ēṇal - *Tiṇṇippuṇam* (Millet-field)

Hill-men cultivating the millet-field would offer the visitors to their houses millet-flour as food (Pati.30:22-24). Parrots would call out to the hill women noisily guarding the millet field, mistaking them to be of their tribe (Akam.12:6,7). The bamboo left off by the elephant frightened by the sound of the sling-stones by the watchmen in the millet-field, sprang up like an angling rod (Kuru.54). *Kuravas* boisterously shouted on seeing the tusker that had left its mate, approaching the millet-field (Nar.108:1-5). The hero said that the parrots had only benefited him as the gentle-natured heroine had been asked by her parents to go to the field to guard the corn (Aink.288). The maid played on the swing beside the millet-field from where the parrots were chased (Kali. 37:12-14).

2. *Tiṇṇai* (Millet)

Ripe ears of the millet-corn lay intertwined like the trunk of elephant-calves playing with each other (Malai.107,108). The maid urged the hero to arrange for his marriage with the heroine at once, saying that the ears of corn of the millet-crop guarded by them had all been reaped already (Akam.132:1). The instrument called *Kuḷir* in the hands of the heroine with which she chased the

parrots swooping on the millet growing luxuriantly in the field reclaimed from the forest by burning down the trees, was musical and had a sweet note (Kuru.291:1-3). The tender ears of millet with fluffy tops ripened and began to bend under their weight, the sheaths covering them unfolding (Nar.206:1,2). The black-coloured boar would eat the ripe ears of millet, golden in colour (Aink.263:1,2). It was customary to pound with the pestle made of ivory, in a mortar made of sandal-wood, the ears of ripe corn bent like a modest woman in a prayerful posture (Kali.40: 2-5).

Ēṇāṭi Tirukkiḷḷi - *Kuṇṇila maṇṇaṇ* (A petty chieftain)

He was one of the petty chieftains in Cōḷa country. He might have got the title Ēṇāṭi as he had fought many wars on the side of the Cōḷa king as his auxiliary. Kōṇṇāṭṭu Ericcilūr Mātalaṇ Maturaikkumaraṇār has significantly praised him thus: "Oh Kiḷḷi: Your frame is ugly because of the many marks and cicatrices on it got in warfare. But you are sweet to the ear because of your valour, your bounty and your reputation. But your enemies, afraid of warfare, have bodies free from wounds, and nice to look at! But alas, they have no reputation, as they have no valour or bounty to speak of" (Puram.167).

Ēṇāṭippāṭi - *Kuṭiyiruppu* (A settlement)

A settlement made by one with Ēṇāṭi title, for his courtesans. A minstrel who was in the heroine's house for training her in music, later became the companion of the hero in his extra-marital liaisons. When the heroine asked him where he was then, he replied (in his confusion) that he lived in the settlement of the hetaera in Ēṇāṭippāṭi (Kali.81:18).

Ai

Ai - 1. *Aintu* (Five)

As the five-headed serpent entered the big cleft in the mountain, it thundered (Puram.37:1-4). The crown adorning Lord Murukan was fashioned in five different ways with perfect workmanship (Muru.83,84). The hero asked the maid and her mistress, the heroine, "Oh damsels with five-plaited tresses! Can your tongues speak untruth?" (Akam.48:17-19). Lord Tirumal was worshipped thus: "Thou art the five-headed Lord Civan and also the destruction caused by Him" (Pari.1:43,44). In the water-sports at Vaikai river, the eyes of the women were like the Love-God's arrows made of five fragrant flowers (Pari.10:97-99).

2. *Talaivan* (Lord/chieftain)

"My Lord, though feeding on grains of grass now after losing his territory, has mighty arms feared by his foes; if he were to enter the field of battle, warriors opposing him, would become terrified of him" (Puram.84). The heroine said to her maid when her lover had gone away seeking wealth in order that they might marry: "The womanly beauty and virtue which my mother guarded so well, have been plundered by my lord" (Kurū.223:6,7). The heroine said to her maid by way of revealing her true love for the hero; "My lord wore the flowers of a tree in the hill-slope; its leaves became my garment" (Aink.201).

3. *Iraivan* (God)

Itaikunrūr kīlar referred to Pāṇṭiyaṇ Talaiyā-laṅkāṇattuc Ceruveṇṇa Neṭuñceḷiyaṇ 'as his God with a prowess that harassed his foes' (Puram.78:2). "The warriors accompanying my lord

returning home victoriously after seizing the enemy's cattle, are more fatigued than he" (Puram.262:5,6).

4. *Tantai* (Father)

The heroine hailed her father: "May my father live long who adorned me with small bangles which will not come loose from my hands, even during separation from my lord" (Nar.136:4-9). The maid said to the heroine: "As our father has gone a-hunting with young men, our good mother has entrusted the duty of guarding the millet-field to us" (Nar.389:3-7).

5. *Viyappu* (Wonder)

One of the twelve hands of Lord Murukan wields his dark and wonderful shield (Muru.110,111). The figure of a maiden carved in metal by Ionian craftsmen, held a wonderful lamp in its hands (Netu.101,102). The hero praised the heroine thus: "Your wonderful forehead, though it is pale like a waning moon, is not the crescent" (Kali.55:9). Women worshipped Lord Murukan praying: "Let our husbands get amazing victories in the war" (Pari.8:108).

6. *Alaku* (Beauty)

The maid grieved: "I forgot to intimate to our lord that our duty of guarding the millet-field is drawing to a close as the millets have ripened; may my beauty wither away" (Akam.38:15-18). The heroine had a beautiful slender waist (Akam.319:6,7). The hero who could not return home to his beloved as the war had not ended even though the rainy season had come, felt sad on hearing the beautiful words of his beloved (Aink.441).

7. *Meṇmai* (Gentleness)

The sun slowly disappeared behind the western mountains like the moon being swallowed by the serpent (Akam.114:4-6).

8 *Viraiṭu* (Speed/swiftness)

The heroine said sadly that the crescent-moon had appeared in the sky even during her separation from her lord (Kuru.307:2,3).

9. *Olikkurippu* (An exclamatory sound)

The red-eyed buffalo loathing to stand in the slushy stall, made protesting noises (Kuru.261:3,4).

Ai iya - The word *Aiyaṇ*, in the vocative (Kuru.179:3;).

Ainkūntal - *Kuḷal*, *Aḷakam*, *Koṇṭai*, *Paṇiccai*, *Tuṇcai*, *eṇṇa aintu vakaiyāṇa kūntal* (The tresses of a woman dressed in five modes)

The hero at first refused to take the heroine with him saying that it was difficult for gentlewomen with fragrant tresses dressed in five modes to traverse the desert-tract (Akam.65:17-20). As the heroine stood drying her five-fold tresses, it exuded the fragrant smell of jasmine flowers, which had removed its buttery smell; at which her relatives grew angry (Kali.105:53-56).

Aintu - *Eṇṇuppeyar* (The number five)

Imaiyavarampaṇ Neṭuñcēralātaṇ was radiant as if the stars and the planets together with the Sun and the Moon and Fire, were joined together (Pati.14:3,4). Even if the five elements, water, earth, fire, air and space could be measured, Palyāṇaic celkeḷu kuṭṭuvaṇ's greatness could not be assessed (Pati.24:15,16). The devotees of Lord Tirumāl would be free from delusion of the five senses (Pari.4:1,2). Lord Tirumāl has a complexion which resembles the rain cloud, the *kāyā* flower, the sea, darkness and sapphire (Pari.13:42,43).

Aimpāl - 1. *Aintu Pakuppuṭaiya kūntal* (Women's hair dressed in five modes)

Minstrel's wives were described as women with their five-fold tresses coming loose (Pati.18:4,6). The five-fold tresses of the women, drenched with rain, covered their backs (Akam.8:15,16). As children, the hero and the heroine had quarrelled pulling each other's five-fold tresses and

locks respectively, in spite of the foster-mother's intervention (Kuru.229:1-4). The heroine beautifully dressed her five-fold tresses applying to it unguents such as sandal and other fragrant things and combing it well (Nar.140:2). The chest of the hero was embraced by many hetaerae, like a cool pond wherein many women with five-fold tresses adorned with fragrant flowers, took their ritual bath in the month of *Tai* (Aink.84:3-5). Water oozed across the sand in midsummer looking like the five-fold tresses of young women (Kali.29:6-9).

2. *Ainnilap pakutikaḷ* (Five-fold division of terrain)

The country of *Pāṇṭiyaṇ* *Talaiyālankāṇattuc* *Ceruvenṇa Neṭuñcejiyaṇ* was known for its five-fold division of terrain such as *Kurīñci*, *Mullai*, *Marutam*, *Neytal* and *Pālai* (Matu.326).

Aimpālār - *Aintu pakutiyaṅkiya kūntalai yuṭaiya makaḷir* (Women with hair parted into five braids)
The heroine ironically referred to her husband as one who bowed before his paramours, to make his peace with sulking women with fragrant five-fold locks of hair (Kali.131:39,40).

Aimpālāl - *Aintu pakutiyaṅkiya kūntalaiyuṭaiyavaḷ* (A woman with five-fold plaits)

The hero determined to ride a horse of palmyrah leaf-stalk said to those whom he met: "Though this town knows well the suffering caused in me by the woman with luxuriant five-fold locks of hair curling at the tip, it does not know how to cure it" (Kali.140:23,24).

Aimpulam - *Ōcai*, *Ūru*, *Oli*, *Cuvai*, *Nārram eṇṇum aintu pulāṇkal* (The five senses of sound, touch, light, taste and smell)

The bevy of companions of the heroine abused the hetaera of the hero calling her a trough frequented by the lustful swine, out to enjoy the base pleasures of the five senses (Pari.20:50-51).

Aimpuḷai - *Aintu ruḷaikalaiyuṭaya pullāṅkuḷal* (A reed-pipe with five stops)

Along the road between Maturai and Tirupparaṅkuṇṇam, bees buzzed sweetly resembling the musical notes coming from a flute with five-stops (Pari.8:22,23).

Aimperumpūtam – *Nilam, Nīr, Tī, Vāḷi, Vēḷi eṇṇa aintu periya tōṇṇaḱaḷ* (The five big manifestations of nature such as earth, water, fire, air and space) Like nature with her five-fold manifestations of earth, space, air, fire and water, the Cēra monarch Peruṇcōṇṇu Utiyaṇ Cēralātaṇ had great patience with his enemies, a vast capacity for deliberation with his ministers before proceeding to destroy his enemies who were intolerable; the military strength for the same; and destroying them, he would also forgive them with grace if they surrendered to him (Puram.2:1-8).

Aimār – *Uḷaṇpirantār* (Brothers)

The father and the brothers of the maiden, who refused to give her in marriage to a certain king when he sued for her hand, engaged him in fierce battle when he attacked them (Puram.342:11-15). Not caring for the wealth of the king who sued for the hand of their sister, her brothers caring only for administrative skill and valour, rejected his suit (Puram.345:12-14).

Aiya – *Aiyaṇ eṇṇum col viḷiyēṇṇu aiya eṇa varutal* (Vocative form of lord)

The maid asked the hero “Lord! Must you go in search of wealth leaving the heroine in tears?” (Akam.81:15)

Aiyam – *Oruporuḷkuritta palatalai uṇarvu* (Doubt/suspense/uncertainty)

Those who were not clear in their minds, nor yet free from blemishes, would ever be uncertain in their minds when opportunities for doing righteous deeds came to them (Puram.214:1-3). The heroine addressing her heart in suspense whether the hero would come back or not, said to it; “He won’t come back: you can set your doubts at rest” (Akam.303:15,16). The paramours of the hero were certain in their minds without

a shadow of a doubt that the hero would not leave them (Kali.82:33).

Aiyar – 1. *Tamayaṇṇār* (Brothers)

The maid said to the heroine: “Without worrying yourself about the tiger-like qualities of leadership of your brothers, prepare with a stout heart for elopement with the hero” (Aink.259:16-18). The maid said to the heroine in the hearing of the hero waiting by the wall outside: “The time is approaching for the return of my brothers with their fishing boats after their day’s catch but our lord has not yet come” (Kuru.123:4,5). The foster-mother realising the truth of the maids’ revelation with virtue about the true love of the heroine for the hero, spoke in like manner to the good mother and she in turn passed it on to the brothers of the heroine (Kali.39:20,21).

2. *Muṇṇavar* (Seers/Holymen)

Celvak kaṭuṅkō Vāḷiyātaṇ, made the holy seers in the upper world happy (Pati.70:19). “At eventide, when the holy seers poured oblation into the sacrificial fire, my hapless heart would burn within setting aflame the fire of passion”, said the grieving heroine (Kali.130:8-10).

3. *Antaṇar* (Brahmin)

As the waters of the Vaikai had become glutinous with the honey (poured by devotees), a certain brahmin did not rinse his mouth with it (Pari.Ti.2:62,63).

4. *Kaṇavaṇṇmār* (Husbands)

As the hill-women worshipped their husbands as their Gods, the arrows shot by them while hunting found their marks without fail (Kali.39:16-18).

Aiyavi – 1. *Veṇṇcirukaṭuku* (White mustard)

The heroine called to her maids to protect with white mustard seeds the wounds received by the noble hero while defending his king. (Puram.281:4-9). If the world and askesis were to be measured against each other, the world would not be equal even to a white mustard seed when

compared to askesis (Param.358:3,4). In the gardens where hoes were used to upturn the soil, instead of ploughs, white-mustard grew luxuriantly (Malai. 122,123). The small flowers of *ñalal* resembling white-mustard seeds together with the withered flowers of *marutam* tree adorned the water-front in the town (Kuru.50:1-3). The heroine who had just had her confinement smeared herself with the paste of white-mustard and oil, and bathed (Nar.40:7-9).

2. *Tulāmaram* (A weapon fixed to the door of a fort)

Aiyavi Tulam, the powerful weapon was fixed to the door at the portals of the fort fitted with stout cross-bar; it was so strong that it could not be pierced by the arrow from any bow, however powerfully it might be shot (Pati.22:21-23).

Aiyal - 1. *Melliyaḷ* (Gentle maiden)

She who had caused distress to the heart of the hero eager to ride a horse of palmyrah leaf-stalk, was the gentle maiden darkly beautiful, like a picture by an artist (Nar.146:8-11).

2. *Aḷakuṭaiyavaḷ* (Beautiful damsel)

The innocent damsel beloved of the hillsman was delicate like mountain nymphs; a beautiful maiden, she had budding breasts (Aink.255:1-3).

Aiyaṇ - *Murukaṇ* (Lord Murukan)

The maid said to her mistress, the heroine: "Lady! Pounding mountain paddy with pestles made of elephant-tusks and sandal-wood, let us sing the praise of our lord of the Hills, as we used to sing of Lord Murukaṇ" (Kali.43:1-7).

Aiyaṇmār - *Tamayaṇmār* (Brothers)

Hearing the remarks of the spectators at the bull-ring that the wreath worn by the hero was tossed on to her tresses by the horns of the bull vanquished by the hero, the father and the elder brothers, accepted him as Lord Tirumāl's choice of a husband for their girl; they happily gave

her in marriage to him (Kali.107:30-34).

Aiyātic ciruveṇ tēraiyaṛ - *Pulavar* (A poet)

He belonged to the town called Aiyāti. Some consider that the poet Cīruventērayār who composed *Puraṇānūru* 362, and this poet are one and the same person. His poem *Puraṇānūru* 363, highlighting the instability of life and grandeur points out how, many of the monarchs who ruled this wide earth engirt by the sea, lost their empire and their lives later; it also exhorts them to do righteous deeds before the painful day of their death overtakes them.

Aiyiru talaiyiṇ arakkar kōmāṇ - *Irāvaṇaṇ* (Ten-headed Rāvaṇa, the demon-king)

When the Lord God with the moist and matted locks who had bent the Himālayās as his bow, was seated in Mount Kailai with His consort the Demon-chief with ten heads, Ravaṇa, put his hands beneath the mountain in order to lift it and failed, and suffered in consequence (Kali. 38:1-5).

Aiyirunūru mey nayanattavaṇ - *Intiraṇ* (Lord Indra)

It rained in Paraṅkuṇṇam like the shower of tears shed by Goddess Devacena daughter of Lord Indra with his twice-five hundred eyes on his body, on the day when the Red Lord, Lord Murukaṇ, wedded Goddess Valli, the beautiful daughter of the Deer, with her collyrium fed eyes (Pari.9:8-11).

Aiyūr Muṭavanār - *Pulavar* (A poet)

He is also known as Aiyur kiḷār, Uṇayūr Muṭavanār, and Aiyūr Mūvanār. He has composed ten poems 51,228,314,399 in *Puraṇānūru*; 216 in *Akanānūru*; 123,206 and 332 in *Kuṟuntōkai*; 206 and 334 in *Narriṇai*. As he was lame, he sang in praise of Tamaṇ Tōṇikkōṇ and got from him vehicles and bulls as gifts; he has also sung about Ātaṇeliṇi, Pāṇṭiyaṇ Kūṭakārattut tuñciya māraṇ vaḷuti and Cōḷaṇ Kuḷamurrattut tuñciya Kiḷlivaḷavaṇ; he has described in Akam.

had appropriated the earth to themselves (Duryōtaṇā and others) all of whom fell in the battle-field (Puram.2:13-16). Fire enveloped the Great Five (Pāṇṭavas) who were inside the wax-palace, as a result of conspiracy by Duryōtaṇā, the eldest of the sons of Dhritarāshtra with his face resembling the Sun (Kali.25:1-4).

Māṅkuṭi marutaṇār, blessed Talaiyālaṅkāṇattuc ceruveṇṇa pāṇṭiṇaṇ neṭuṇṇeḷiyaṇ thus: “With your five wings, wearing golden ornaments of rank and war-like tributary kings and others waiting on your words, the members of your court of justice praising your righteousness, may you live aeons of time on this earth imbibing the love-potions offered by bright-jewelled women” (Matu.775-782).

Kaṭuvan Ilaveyinaṇār adorned Lord Tirumāl as (immanent in) the five elements, the Sun, the Moon, the Lord of Sacrifices, the Five planets, the Demons, the Twelve Ātittas, the Eight Vacus the Eleven Kapilās, the Twin Aswinis, Dharman and the God of Death, and also the thrice-seven worlds, and all the lives within them (Pari.3:4-10)

Of the five elements (space, air, fire, water and earth) the Fire-God, held in his palm the embryo of Lord Civaperumān (Murū.254).

Midsummer came, afflicting separated lovers; while flowering trees bloomed, along with the *venkaṭampu* resembling Nampī Mūttapīraṇ (the elder God, Lord Balarāma, elder to Lord Krishna) *cerunti* of the colour of the Sun-God; River-Portia (Kāñci) like the God of Love. Kāman

with his fish-flag, ṇalal of the colour of Cāmaṇ, brother of Kāmaṇ; the red-silk cotton tree of the colour of Lord Civaperumāṇ (Kali.26:1-8).

Aivaḷam - *Aintu vakaiyāṇa malaiṇaḷam* (Five types of mountain produce, shell-lac, white fig, red honey, peacock feathers and musk)

Tirupparaṅkuṇṇam was beautiful with the five type of produce found in montane regions (Pari.18:15).

Aivaṇam - *Malainel* (Mountain paddy)

When the fire kindled to help the watchmen guarding the mountain-paddy at night died out,

the light from the rubies there dispelled the darkness (Puram.172:6,7). In the village having glory-lily plants in a natural hedge, people sowed mountain-paddy in the land irrigated by the spring and weeded out the hill-jasmine and green bowstring-hemp growing along with the crops (Kurn.190:1-3). The hill-woman, pounded mountain paddy, singing the glory of her father's prosperous mountains (Nar.373:2-4). The hill-maiden would eat the flower of the millet and chase the parrots (Aink.285:1-3). The heroine and her maid pounded mountain-paddy in the rocky mortar with pestles made of sandal-wood and the tusks of an elephant that had killed a tiger (Kali.43:2-4).

Okkal - *Curram* (Relatives/kinsfolk/tribe)

The minstrel wandered about in search of patrons to relieve his poverty, along with his many kinsfolk, their bodies lean like that of men without any principle (Puram.69:5-7). Atiyamāṇ Neṭumān Añci was lord of the tribe of the indigent people; he gave his food to them when he had riches; he shared his own food with them when he had no wealth (Puram.95:6-8). The minstrel on his way to the city of the noble lord ever bountiful towards the solicitors, was directed to stay on the way in the house of a hunter and to partake with his kinsfolk of the meat roasted over a fire of sandalwood faggots, before proceeding further (Puram.320:12-18). Kapilar hailed Celvak Kaṭuṅkō Vāḷiyāṭaṇ as the reputed lord who relieved the suffering of his hungry kinsfolk (Pati.64:19,20). Minstrels, going to Toṇṭaimāṇ iḷantirayaṇ singing his praise would get from him garments fine like cream of milk, for themselves and their numerous kinsfolk (Puru. 468-470). If the player-minstrels were to go to the small settlement of the foresters with their prosperous new produce, they and their numerous-relatives would amply get the food available there (Malai.155-157). Taḷumpaṇ was chief of the minstrels and their kinsfolk with *yāls*, whose strings were uniform like flowing ghee and free from any frayed fibres (Nar.300:8-10).

Okkūr Mācāṭṭaṇār - *Pulavar* (A Poet)

He belonged to the town called Okkūr situated near Tirukkōṭṭiyūr in Pāṇṭiya country. He has composed two poems, Puram. 248 and Akam. 14; He has described effectively the lamentable state of a woman adopting an austere way of life eating only the seeds of the water-lily after the death of her noble husband. The poem in

Akanāṇūru, wherein the companion of the hero is the speaker comforting the languishing heroine, describes also the characteristic features of *Mullai* tract, its distinctive mood, and the nature of the land and its season.

Okkūr Mācāṭṭiyār - *Peṇpār pulavar* (A Poetess)

Mācāṭṭiyār is the given name of this poetess, hailing from Okkūr, a town near Tirukkōṭṭiyūr in Pāṇṭiya country; we have eight of her poems *Puranāṇūru* 279; *Akanāṇūru* 324; 384; *Kuruntokai* 125, 139, 186, 220 275. Puram. 279, set in *Mūṭiṇ-mullai turai* is a fine piece. The grim valour of the heroic woman of warrior-clan who, having already lost her father in the first day's battle and her husband in the second day, sent her only son to the battle-field, is highlighted in this beautiful poem. In both Akam poems the state of the hero returning after successfully carrying out his mission, is described by his attendants. In Kuru. 126, heroine's distress at the delay in the return of her lord even after the advent of the rainy season is conveyed very well, when the heroine declares that the rainy season is laughing at her with jasmine buds as its teeth.

Okantūr - *Ōr ūr* (A village)

Celvak kaṭuṅkō Vāḷiyāṭaṇ, keeping Lord Tirumāḷ in his heart as his patron deity, gave the village of Okantūr, producing a fine variety of paddy, exclusively for offering fire-sacrifice to the God (Pati.Pa.7;8,9).

Ociyal - *Oṭinta kiḷai* (Broken branch)

"My beauty enjoyed by our lord, is now like the branch bent by a tusker for its food, that is hanging from the tree by its fibrous bark without touching the ground" said the heroine to her maid (Kuru.112:3-5).

Oṭṭakam - *Oru vakai vilāṅku* (Camel)

The *akil* wood washed ashore by the waves at Eyirpaṭṭinam, resembled a camel lying asleep (Ciru.154,155).

Oṭṭiyōr - *Naṭpuk koḷḷa virumpiyōr* (Those who seek friendship with others).

Wise men would first carefully test the character of those seeking friendship with them and then only accept them as friends (Nar.32:7-9).

Oṭṭiyal - *Oḷinta kiḷai* (Broken branch)

The heroine said that she was suffering for want of the hero's favour like a broken branch of a big tree left hanging by cowherds at night in the backyard (Nar.289:7-9).

Oṭivu - *Tavirtal* (Cessation)

The soldiers of Takaṭūr Eṇinta Peruñcēral Irumporai went to enemy kings with unceasing hostility asking them to pay tribute to their master (Pati.80:8-10).

Oṭivai - *Iḷaiyaravu* (break interval)

Player-minstrels fully consumed without break the little food given as wages for their performance, without preserving it for the next day (Akam.301:4,5).

Oṭu - *Oruvākai maram* (A kind of tree)

In the front of the small house, a shutter made of strong poles of *oṭu* wood was placed (Puram.325:7,8).

Oṭukkam - *Oṭuñkiya nilai* (involution/shy withdrawal/retreating)

Like the tigers looking out for elephants as their prey, the watchmen of Maturai city, would sense in the wink of an eye, the presence of the thieves disappearing into their retreats (Matu.642,643,647). When the hero came to the heroine like a stranger to marry her, she showed modesty and shy withdrawal as befitting a bride (Nar.393:1-3). The descent of Lord Tirumal and the involution of the Lord back whence he came, are in Air (Pari.4:32).

Oṭuñkāṭu - *Oṭumarāñkaḷ niṇaintirunta ūr* (A village where *oṭu* trees grew in abundance)

Kuṭanāṭu was beyond the village called Oṭuñkāṭu, where the long-stemmed *āciṇi* trees grew in abundance (Akam.91:12,13).

Oṭuñkār - *Pakaivar* (Enemy)

It rained like the hail of arrows showered by the Pāṇṭiya king on the army of his enemies (Pari.22:5,6).

Oṭmai - *Arivuḷaimai* (Wisdom/sense)

Kapilar praised Celvak kaṭuñkō vāḷiyāṭaṇ as a truthful person who never spoke a falsehood even in fun, who had a faultless wisdom that did not care for the calumny of his enemies (Pati.70:12,13).

2. Oḷi (Brightness)

The hero's son added brightness to the mothers who caressed him with their eyes, foreheads and cheeks (Kali.83:17,18). The fragrance and brightness of Lord Tirumāl are found in *kāyā* flower (Pari.4:29).

Oṭtu - *Tūḷam* (Beat)

People who had come to bathe in the river Vaikai said to those on the banks; "See how the dancing women gesture with their fingers as if in appreciation of the correct time-measure kept by the musical instruments" (Pari.12:42-44).

Oṭukkam - **1. Naṭai** (Walk/gait)

The maid asked her mistress, the heroine, to walk with a beautiful gait and graceful movement of the body, to witness the truth of the hero's promised return (Akam.323:4-6).

2. Naṭayālāya vaṭu (Mark made by walking)

On the hero's body were seen the nailmarks of his paramours and the marks made by their teeth, resembling the lines marked on the wet sand by the movement of the crabs (Kali.88:10-13).

Otukkīṭam - *Oṭuñkiyirukkumiṭam* (Shelter)

The old fox having eaten flesh, roamed about mistaking mirage for water; finding no other

shelter in the hot sun, it suffered in the shade of a stone-pile (Nar.352:5-9).

Otukku - 1. Naṭai (Walk/gait)

In the tiger-haunted big hill-track of Āy Anṭiraṇ, the minstrel led the way while his wife with her gait weary because of the steepness of the ascent, followed slowly behind him (Puram.135:1-4). The tiger would move about with a stealthy gait, unseen by other creatures, sharply looking out here and there in search of its prey, the tusker (Akam.22:14,15). The heroine came to her tryst by night with a gentle gait like a beautiful doll practising walking (Akam.142:20-22).

2. Iyaṅkutaḷ (Walking about/moving about)

The cool flower garden of Nalaṅkiḷḷi had fine sandy pathways strewn with flowers good for promenading (Puram.30:19,20). The hero parted from his beloved in order to earn wealth, unmindful of the difficult journey by the hazardous track in the heat of summer (Kali.150:15,16).

3. Otunṅkutaḷ (Shelter/retreat)

The maid enquired of the hero, how he was able to come to their place at night unmindful of the hostile elephant haunting the rocky pathway that afforded no shelter (Aink.362:1-3).

4. Orupuṛam (One side)

Elephants would drink the water from the small pit dug by cowherds in the well on one side of a hollow, full of gravelstones made hot by the sun (Nar.240:6-9).

Oppuravu - Ulaka iyalpu (Way of the world)

The maid said to the heroine; "The people who are drawing the horse of palmyrah leaf-stalk ridden by the hero, if only they knew the way of the world, would not have said what they said as if I am a stranger to you"(Nar.220:2-10).

Orukaṇ irumparaḷ - Taṭṭaripparaḷ (A kind of drum)

The suppliant had a drum with a single head to play upon, resembling the foot of a big tusker (Puram.263:1,2).

Orukaṇ mākkiṇai - Taṭṭaripparaḷ (A kind of drum)

A certain drummer-bard obtained an elephant as a gift from Cōḷiya ēṇāti tirukkiḷḷi by singing *Vāṭṭavaṇci* at dawn beating on his one-headed drum in front of his mansion (Puram.394:3-12).

Orukai ūri - Orrai urul pāṇṇa tēr (A chariot with a single wheel)

Spending the whole of the day in the cool grove with many flowers, the Sun with his single-wheeled chariot, sank behind the western mountains (Akam.360:1-3).

Orukulaḷai oruvaṇ - Orrai kuḷaiyai uṭaiya Balarāmaṇ (Lord Balarāmā with his single ear-pendant)

The *veṇkaṭampu* tree full of clusters of flowers on the bank of the river washed by its waters, bloomed beautifully like Lord Balarāmā with his single ear-pendant, and midsummer came (Kali.26:1-8). Lord Tirumāl shines not only as the God on whose chest Goddess Tirumakaḷ is ensconced, but also as Lord Balarāmā of the white conch-like complexion with the elephant-flag held aloft, and the plough as his weapon, wearing a single-pendant on his ear (Pari.1:1-5).

Orukulaḷaiyavaṇ - Orrai kuḷaiyai uṭaiya Balarāmaṇ (Lord Balarāmā with a single ear-pendant)

Cowherds examined together many bulls and choosing one, bright as the garland on the God with a single pendant, Lord Balarāmā, - a white bull with a red mark, sent it into the ring (Kali.105:7,11,12,27).

Orukaimukaṇ - Vināyakaṇ (Lord Vināyaka)

Lord Murukaṇ is the nephew of Lord Tirumāl, the son of Lord Civaṇ, and the younger brother of the Lord with one hand (Muru.Ve.7).

Oruciṛaipperiyaṇār - Pulavar (A Poet)

Puram.137, Kuru.272 and Nar.121 are in his name. He has referred to Nāṅciḷ Vaḷḷuvaṇ the patron in the *Puraṇāṇṇāru* poem; In the *Kurun-tokai* poem he has beautifully compared the red-streaked eyes of the hill-maiden to an arrow

plucked from the haunch of a stag; in the *Narṛinai*, poem he has described the antlered stag resting with its mate after nibbling the millet-corn.

Oruttal - *Āṇvilāṅku* (The male of an animal)

Cōḷan Nalluruttiraṇār said: "May our days be many, glorified with the friendship of noble men of power, strong like the hungry tiger, that having scorned to eat the boar that fell to its left side the day before, slays a hungry tusker in the hillside making it fall to its right" (Puram. 190:8-12). In the narrow path with blackened bamboos overhanging it in the impassable desert track, the bull-elephant with its erect tusks, the glory of the forest, would stand guard (Akam.65: 15-17). Even as the bull-elephant with spotted forehead and flowing ichor haunted by buzzing bees, caressed it joyously, its gravid mate thinking of the leophant would tremble in fear (Akam.78: 1-6). In the dry *Mullai* tract where the deer were oppressed with the heat and the bull lay down idly without moving, it rained accompanied by thunder that destroyed the hood of the cobra (Kuru.391:1-4). The small-eyed, angry male pig, fell into a trap with leathern thongs, on the forked way overgrown with jumbo tree, its slime-smearred back covered by dust (Nar.82:6-9). The small-eyed and wrathful boar would seize and eat the mountain - paddy, throwing dust in the eyes of the *Kuravas* guarding it with their bows (Aink.267:1-3). The bull-elephant with milk-white tusks, broad feet like a mortar and fragrant ichor, separated from its herd stood guarding the path (Kali.21:1 - 3).

Orutūkkiṇiyam - *Eḷuvakait tukkiṇuḷ onṛiṇaip porun-tiya iṇiya vācciyam* (Sweet musical instruments with the same musical mode)

The maid said to the heroine with the hero waiting by the wall outside; "Our people are desirous of arranging for a frenzied dance in honour of the lofty Lord Murukaṇ, accompanied by many musical instruments playing in the same mode

but with many voices in keeping the time - measure" (Akam.382:4 - 7).

Orunilai poykai - *Varṛita poykai* (The inexhaustible tank)

The inexhaustible tank where the cataract flows in Tirupparaṅkuṇṇam, nobler than all the pools in the Himālayās, was great like the perennial spring there with the lotus flower that engendered Lord Murukaṇ (Pari.8:12-16).

Orumarappāṇi - *Orutōṇi* (Canoe carved out of a single log of wood)

The monarchs waited for long with their tributes at the gate of the palace of Iṇantirayaṇ, like the people desirous of crossing the mighty river Ganges, awaiting anxiously for a long time the arrival of the canoe made of a single log in which to make the crossing (Peru.431-435).

Orumalai arutta tirumāvuṇṇi - *Oru koṅkaiyai arutta Tirumāvuṇṇi eṇṛa peṇ* (A woman called Tirumāvuṇṇi who cut off one of her breasts)

On hearing the terrible act of Tirumāvuṇṇi who cut off one of her breasts, pained at the action of a stranger beside the platform erected on a *veṇkai* tree, only those who loved her would grieve for her but not others; so too, said the concubine of the hero, none else would suffer as she did at the separation of her lover (Nar. 216:6-11).

Orumaiyōr - *Orutaṇṇaiyuḷaiyōr* (Men with unique qualities)

"To the monarch who uniquely ruled over the entire world under his single white canopy, and to the unschooled fool, a small measure of rice and two pieces of cloth would suffice; all other needs were also the same:" declared Maturai-kaṇakkāyaṇār makaṇār Nakkiraṇār (Puram.189: 1-6).

Orūttanār - *Pulavar* (A poet)

It is not known if this is his given name or derivative name. To differentiate from the numerical name *oruttaṇ* (A single person), his

name became Oruttanār. The only poem of his is *Puranāṇūru* 275. This poem set in the *turai* called *Erumaimaram* describes how a certain warrior, his legs intertwined with the entrails of the dead soldiers like an elephant shackled with chains, rushed to the aid of his comrade surrounded by his enemy, like a milch cow running towards its calf.

Orōṭakattuk kantarattanār – Pulavar (A Poet)

In the name of Kantarattanār, three poems are found in Akam. (23,95,191). One in Kuru.155 and four in Nar. (116,146,238,306). Dr. U.Ve.Ca. says that the name occurs variously as Urōṭakattuk kantarattanār, Ūrōṭakattuk kantarattanār, and Orōṭakattuk kantarattanār. His talent for natural description can be seen from the beautiful comparisons he has used in his poems: “The red bud of the jasmine resembled the sharp claws of the quail and the white glory-lily flower resembled broken conches” (Akam.23); “The flower of the mahua tree lay strewn on the ground like hailstones” (Akam.95). The fondness of the bears for the mahua flowers is referred to in Akam 95.

Ollātār – Pakaiyar (Foes)

All the wrathful enemies of Lord Tirumāl joined together and opposed Him when he had destroyed the puissance of their wrestlers sent against Him; at which Lord Mayavan, adorned with garlands on His chest, threw his great Discus at them, which pierced the forehead of their war-elephant (Kali.134:1-3).

Ollār – Pakaiyar (Foes/enemies)

Though the Lord of Vallam, a scion of the Cōlas, one Nallaṭi was there, his enemies tried to seize his territory (Akam.356:12-15).

Ollaiyūr – Ōr ūr (A town)

This was one of the towns in the kingdom of Puṭukkōṭṭai. It is now known as Uliyamankalam, Kuṭavāyir kirattanār lamenting the death of Peruṇcāttan son of Lord of Ollaiyūr, addresses

the jasmine flower thus: “Youth will not wear you: maidens will not pluck you any more; the minstrel will not wear you as a wreath on his head, nor his wife as a garland; why should you bloom in Ollaiyūr land after the fall of Cāttan of the strong spear in the heroic fight?” (Puram. 242).

Ollaiyūr kilāṇ maṇṇ peruṇcāttan – Virattalaivan (A heroic leader)

Peruṇcāttan was his given name; he was the son of a Lord of Ollaiyūr, the western part of the South Kōṇāṭu, south of the river South Veḷḷār. Kuṭavāyir kīraṇār has sung about his greatness in *Puranāṇūru* 242 set in *Kaṭyaṇunilaiturai*. His prowess in battle can be learnt from the epithet describing him as “Cāttan with the strong spear who vanquished his foemen”. He had much regard from his people, especially artists like minstrel-singers and their wives. They loved him much; after he died, they grieved so much that they avoided wearing flowers like jasmine.

Ollaiyūr tanta pūtappanṭiyan – Aracap pulavar (A royal bard)

King Pūtappanṭiyan, to commemorate his victory over his foes when he captured Ollaiyūr, was given the honorific ‘Ollaiyūr Tanta’. There is a town called Pūtappanṭi bearing his name in Paṇṭiya country. Titiyan, Māvan, Āntai, Antuvāṇcāttan, Ātanēḷiṇi, Iyakkaṇ were his dear friends. His queen Peruṇkōppenṭu was herself a well-known poetess. When her husband died, she entered the funeral pyre of her husband and attained heaven. The poem numbered 71 in *Puranāṇūru* by Pūtap panṭiyan reveals his righteous character; “May I part from my queen with her collyrium-fed eyes”. This oath shows the importance of domestic felicity; “May I be guilty of irregular governance, by appointing an incompetent person as a member of my impartial court of justice”: This shows his administrative greatness. “May I be guilty of disgracing the joyous company of my friends and companions dear to me as my eyes”. This oath reveals the value

he placed on friendship. "May I be born in the northern lands in my next birth, giving up the rule of the southern country" This shows his attachment to the land of his birth. Besides this poem Puram. 71, he has also composed Akam. 25, which contains a fine picture of mid-summer and a reference to Titiyan. A fine comparison is seen when the poet describing the pollen of the *kōnku* flowers shaken by the bees, settling upon the flowers of the silk-cotton tree, says that it looked like perfumed golden-hued powders being, kept in coral containers for sale.

Oli - *Talaittal* (To prosper, to be luxuriant, to thrive)

Minstrel's wives with luxuriant and fragrant locks of hair, played on the small *yāl* with well-tuned strings of a fine temper (Puram.109:15,16). The village had luxuriant coconut-palms, *marutam* trees and ponds full of flowers (Pati.13:7-9). The heroine had a radiant forehead and soft-luxuriant locks of hair (Akam.191:15,16;). On the banks of Kāviri, the town of Kaḷāar, had many fertile fields with luxuriant ears of corn (Akam.376:4). On the banks of the jungle river, dancing peacocks called, as they moved about gracefully with their luxuriant and long fantails (Kuru.264:1-3). In the jungle where the winds blew fiercely, there were luxuriant date-palm trees (Nar.2:2). The heroine had a beautiful complexion and luxuriant locks of hair fragrant like a festival day (Aink.306:4). The heroine had luxuriant spreading locks of hair that troubled those who saw her (Kali.64:5,6). Lord Murukan wore a garland of lush *kaḷampa* flowers, resembling the wheels of a chariot (Pari.5:81).

2. *Ōcai* (Sound/noise)

In the prosperous house, the sound of fat meat being boiled and saute'ed with mustard, resembled the sound of the sea (Pati.21:10-12). The enemies of Kaṭal piṛakkōṭṭiya ceṇkuṭṭuvaṇ fled on hearing the reverberating sounds of the various war - drums, mingling together (Pati.50:10), Player - minstrels with their numerous kins-

folk, would perform in various villages, playing on their many small musical instruments set to a tune-measure resembling the croaking sound of the frogs during the rain (Akam.301:18-23). The wild elephant frightened by the sound of the sling-stone shot by the watchmen of the millet-field, would leave the green bamboo clump and pass on (Kuru.54:2,3). The hero was lord of the wide expanse of sea with sounding waves (Nar.254:5). Musical instruments sounded, like the noise of violent thunder in the rainy season (Kali.105:24). The small crow on the sea-shore with white streaks, slumbered, lulled by the sound of the spraying waves (Aink.163:1,2). From every village and town arose the sound of drums being beaten to announce the coming of freshes in the river Vaikai (Pari.20:13,14).

3. *Āravāram* (Boisterous sound/noise/roar)

In the mansion of Paṇṇaṇ, the boisterous noise of eating could be heard, like the chirruping of flocks of birds from a ripe tree (Puram.173:3,4). Karumpanūrkkilāṇ was lord of the Vēṅkaṭa country with sounding white cataracts (Puram.381:22,26). The *Marutam* tract, had many festivals celebrating its ever-now produce (Pati.22:30,31). The cranes that stayed in the *puṇṇai* tree on the sea-shore after preying upon the shrimp, growing frightened of the sound of the waves, fled to the frond of the palmyrah tree for shelter (Poru.203-207). The boisterous sound of gossip in the noisy old town subsided, when the marriage of the heroine was announced, as when Lord Rāma quietened the noisy chirruping of the birds on the banyan tree when he began his deliberations before the war with Rāvaṇa (Akam.70:15-17). The hero was lord of the lofty mountains from which white cataracts descended with a roar (Aink.205:3). At sunset, flocks of cranes without making any noise, would stand on the dune, like holy brahmins with their trident-staffs meditating on the sacred texts (Kali.126:3-5).

4. *Col* (Word)

Kaṭuvaṇ Iḷaveyiṇaṇār praising Lord Tirumāl said

that His form and word were in space (Pari. 4:31).

5. Icai (Music)

Dancing women would show by the gestures of their fingers and hands, the correct time-measure of the musical instruments like flutes and drums, to which they danced (Pari.12:40-44).

Oliyal - 1. Talaittal (Luxuriant growth)

The *Kurava* maiden running her fingers through her luxuriant hair, sang the *Kurinci* tune in the hillside (Akam.102:4-6).

2. Valaiyamalai (A garland of flowers)

Pāṇṭiyan Talaiyālaṅkāṇattuc ceruveṇṇa Neṭuñceliyan, wearing a wreath of tender neem leaves and *uliñai* vine and a garland of flowers, went to war (Puram.76:4-7,13).

3. Mālai (Garland)

The garment of the Red Lord Murukan and His garland are red in colour (Pari.19:97).

Oḷukkam - 1 Oḷukkaneri (Conduct/behaviour according to established usages/good breeding)

Caṅkavaruṇar exhorted Tantumāraṇ to conduct himself every day according to the established usage as befitting his station and to protect solicitors of gifts who came to him (Puram.360:13,14). Jains comprehended the past, and the future while they knew well the proper way of life in the present according to usages (Matu. 477,478). Harsh-tongued women of the village, had a gossiping habit; they spread scandal about even people free from blame (Akam.115:2-4). All people of the world adored their monarch with his war-drum, as with his blemishless noble conduct, he punished his enemies but did only good to those who came under his protecting canopy (Kali.100.2-6). The sun after the day was spent, went behind the western mountains, like a monarch who had protected and fostered people with his noble conduct later going to Paradise to enjoy the fruit of his good deeds (Kali.118:1-4).

2. Nīroḷukutal (Flow of water)

Kiḷḷivaḷavaṇ was chief of the goodly land fostered by the river Kāviri with its unfailing flow of water even in summer (Puram.393:22-24).

Oḷukku - 1. Varicai (Line/order)

Anticipating the rainy season, the line of tiny ants carrying their eggs would go up to higher ground (Puram.173:5-7).

2. Oḷukutal (Flow/pouring)

As the rains poured ceaselessly in Mōkūr belonging to one Paḷayaṇ, its agricultural produce multiplied manifold (Matu.507,508).

3. Nīṭci (Length)

The heroine had plump arms long like bamboo on the Koḷli hills of the Cēra king (Akam.213:16).

Oḷukai - Cakaṭam (Cart)

Strong men with wiry frames guarded the carts of the salt-merchants, with bulls yoked to them (Peru.61-63). Salt-merchants, yoking their bullocks to their carts drove them across the desert tract at night (Akam.329:5-7). The maid said that the intimacy of the hero with the heroine had become the subject of gossip, boisterous like the noise of the salt-merchants as they shouted at their bullocks to make the carts loaded with salt, go in order on the long paths (Nar.354:8-11).

Oḷvālamalai - Vēṇṛikkāttu (A dance of victory)

A certain warrior called Nīmili killing in battle the famous Atikan, the protector of the birds danced the dance of victory called Oḷvālamalai wearing a sirissa wreath (Akam.142:11-14).

Oli - 1. Vilakkam (Brightness/light)

Piṭṭaṅ Korraṇ would offer to minstrel's wives the radiant pearl engendered in the white tusk of an elephant (Puram.170:10,11). The sun appeared in the sky destroying the brightness of the stars in the firmament (Pati.64:12,13). The minstrel's wife had bright nails resembling the beak of a parrot (Poru.34,37). The orb of the sun has a radiant brightness (Akam.11:1). Lord

Murukaṇ has a ruddy complexion like coral, and a radiant brightness (Kuru. Invo.2,5). The elephant had brightly shining tusks (Kali.23:1). Herdsmen sent into the bull-ring, along with other coloured bulls, a white bull with a crimson mark, bright like the red garland on the chest of the Lord (Elder to Lord Tirumāl) with a single ear-pendant (Kali.105:11,12). The heroine said that the crabs that were playing in the grove by the sea on the bright expanse of sand radiant like the moon, bolted into their holes afraid of their presence (Kali.131:17,18). Lord Tirumāl is also the light of the Sun (Pari.3:67). In midsummer, the river Vaikai would have a limpid flow of water reflecting clearly the celestial vehicle in the bright sky in which the heavenly beings moved about (Pari.11:70-73). Lord Āticēṭaṇ was the rope for the Mantara mountain which was the churning rod used when the radiant ocean of milk was churned (Pari.Ti.1:64-71).

2. Katir (Rays/beams of light)

In the war-camp, the swords flashed victoriously like lightning with dazzling rays of light, while a hail of arrows fell like showers of rain (Puram. 372:3-4). The elephant that moved away afraid of the fire-brand of the watchmen guarding the millet-field, was scared of the bright rays of a shooting star (Kuru.357:5-7). The bright rays of the beacon-light lit by the fishermen at night, were like the rays of the young sun in the morning (Nar.219:6-8). The *kuyil* sang in the cool grove with full-blown flowers that had not seen the rays of the Sun in midsummer (Kali.30:7,8).

3. Alaku (Beauty/charm)

The hero went away determined to earn wealth, though the beauty of heroine's forehead faded (Akam.277:3,4). The beauty of the heroine's forehead dimmed like the moon swallowed by the serpent (Akam.313:7). Owing to her love for the hero, the heroine's body grew beautiful and

appeared to be different to her mother (Nar.297:2). The heroine's forehead would grow beautiful when the hero graced her with his love, and pale when he did not (Kali.25:21,22). In love with the heroine, the hero lost his charm, and inly suffered (Kali.59:14).

4. Niṛam (Colour/hue)

The hero drew *toyyil* designs on the beautiful budding breasts of the heroine (Kuru.276:3,4). The complexion of Lord Tirumāl's divine body resembled the dark blue sapphire (Pari.2:52).

5. Kalaviyāl vanta niṛam (The added colour resulting from amorous union)

Some of the women of Maturai, hearing about the advent of the freshes in the river Vaikai, cleaned and polished their mirrors, and looked into it admiring their own beauty and the added colour of their bodies after amorous union with their lovers (Pari.12:19-21).

6. Naṇmatippu (Reputation)

The matchless reputation of the hero in his war-camp caused his enemies to fear him (Puram. 309:5-7).

Oḷiyar - Oḷināṭṭar (People of Oḷināṭu), one of the twelve Tamil-speaking lands)

Tirumāvaḷavaṇ carried out his intention of conquest, making the men of Oḷināṭu tremble and submit to his overlordship (Pat.273,274).

Oḷiyōr - Kalviyāl viḷakkamuṭaiyōr (People who became enlightened by learning)

Iḷaṅkīraṇār, sang in praise of Cēramāṇ Māntaraṅcēral irumpoṛai thus: "It is not possible for bards to say that they will not sing, in this world where enlightened poets like K apilar had lived and sung; therefore to the best of my ability, I shall also sing your praise" (Puram.53:9-15).

Orkam - 1. Varumai (Poverty)

The noble lord who had given away his little produce of of panicum to minstrels and his creditors, went to petty landlords of his place

to borrow grain in order to relieve the poverty of his kinsfolk (Puram.327:2-7).

2. *Taḷarcci* (Weakness)

He who did not go to the help of those who came to his rescue when he was weak, when they grew feeble, would not only waste away by himself but his ingratitude would make him suffer in his next birth even after life left his body (Kali.149:5-7).

Orru - *Uḷavu* (Spying)

The crows that had drunk the blood oozing out of the wounds on the bodies of the wayfarers slain by the arrows of the bandits would with subdued cries, like spies engaged in espionage, stay in the house nearby (Akam.313:13-16).

Onṇār - *Pakaivar* (Enemies)

Nallaccutaṇār implored the Red Lord Murukaṇ hailing him as the opulent lord who destroyed his enemies: "Grant me Lord, the blessing of dwelling forever as today, at your feet with all our kinsfolk" (Pari.21:68-70).

Onṇumōḷital - 1. *Vaṇcinam kūṇṇutal* (Swearing an oath)

Pāṇṭiyaṇ Talaiyalaṅkāṇattuc ceruveṇṇa neṭuñceḷiyaṇ fought and slew in the battle-field, two monarchs who had sworn to destroy him and captured their war-drums (Puram.25:5-7). Pāṇṭiyaṇ Talaiyalaṅkāṇattuc ceruveṇṇa neṭuñceḷiyaṇ was like a lion in battle, for the fishermen of the south given to swearing terrible oaths (Matu.143.144). The Kōcar warriors given to swearing oaths, who entered Naṇṇaṇ's country and cut down his sacred mango tree, were also known for their cruel strategy (Kuru.73:2-5).

2. *Porunta uṇṇaittal* (Speaking in conformity)

The warriors of Kaṭal piṇkkōṭṭiya ceṅkuṭṭuvaṇ, known for their perfect conformity in speech with their chief who had carried out his sworn task, fought valiantly against the opposing kings with war-drums and destroyed them (Pati.41:17-19).

3. *Uṇṇmai collal* (Speaking truth)

Noble men ever speaking only truth, who had controlled their five senses, would love to stay on in the city of Imaiavarampaṇ neṭuñcēraḷāṭaṇ without seeking to go elsewhere (Pati.15:29-32).

Onṇalar - *Pakaivar* (Enemies)

A noble warrior, having thrown his spear at the tusker that charged against him, lifted with his hands, the enemy riding on their war-elephants and with his great strength, dashed them on the ground (Puram.274:2-7).

Onṇāṭār - *Pakaivar* (Enemies)

Lord Murukaṇ who cut down the guardian-mango tree of the Demon Cūrapadmaṇ in the midst of the sea, conquered and slew his enemies without using any subterfuge or tricks (Kali.27:15.16).

Onṇāṭōr - *Pakaivar* (Enemies)

Atiyamāṇ Neṭumāṇ aṅci was a terror to his enemies like an ichorous tusker, which could not be approached (Puram.94:3-5).

Onṇār - *Pakaivar* (Enemies)

The war-elephants of Cōḷaṇ Nalaṅkiḷli, would attack the well-guarded walls of his enemies, the points of their tusks becoming blunt in consequence (Puram.31:7,8). "It is easy for warriors to defeat their enemies shattering their weapons; but only my chief has the matchless reputation that makes his enemies tremble at the thought of him". Thus a hero's valour is described in his war-camp (Puram.309:1,2). Kaḷaṅkāyṅkaṇṇi nārmuṭiccēraḷ wearing the *tumpai* flower went to war against his enemies and destroyed them (Pati.40:9). Lightning was bright like the spear with a radiant leaf-work, wielded by Lord Murukaṇ to destroy his enemies (Kuri.51-53). Poraiyaṇ with his victorious spear, was mighty enough to destroy the territories of his enemies (Akam.338:12,13). Iruṅkuṇṇam of Lord Tirumāl, who slew in open war the enemies, was ever full of echoes from its caves of the cries of the peacocks and the songs of the *kuyils* (Pari.15:40-45).

0

0 - Tan̄kutaḷ (Staying)

Like the Sun's orb that rises in the East, Lord Murukaṇ is the light that glows in the heart enabling the two kinds of senses (Karmendriya, Gnanendriya - the ten senses) to apprehend objects without staying attached to them; he is also the Light that is beyond the reach of the mind (Muru. 23).

0kai - Makil̄cci (Joy)

Fishermen, (Husbandmen who cultivate without ploughing), would pile up the salt produced in the saline soil, anticipating the arrival of the salt-merchants (Nar.331:1-3).

0kkaḷ - 1. Uyarcci (Height rising elevation/tall)

Pāṇṭiyaṇ Karuṅkai oḷvāṭ perumpeyar Vaḷuti had a white canopy of great height, round in shape like the Full Moon (Puram.3:1). Āṭukōṭpāṭṭu Cēralātaṇ had a martial valour, a bright sword that destroyed his opponents and a spiralling zeal (Pati.55:19-21). The hero traversed the desert-tract with high hills where the white grains of the bamboo dislodged by the black monkey leaping on it, got immediately parched on the hot rocks below, with a sound as of nails being knocked against each other (Akam.267:9-13). In the wilderness in hot summer, the lofty bull-elephant that had overcome a tiger, its ichor dry, would rest with its mate beside the barren trees (Akam.295:3-8). At midnight the bevy of maidens, culling flowers from the lofty *pun̄ṇai* tree on the white sand, espied the hero's chariot (Kuru.311:3-7). The bat slumbering as it hung from the lofty branch of the mango tree in the village, dreamt that it was tasting the sour gooseberry in Aḷici's great forest (Nar.87:1-4).

2. Malai (Mountain)

Cow-elephants would run frightened by the *veṅkai* flowers in the high mountain as they resembled

the spots of a tiger (Akam.228:10-12).

0ccam - Mikuti (Excess)

The soldiers of Kaṭaḷ pirakkōṭṭiya ceṅkuṭṭuvan in exceeding wrath, knocked off the heads of the defeated kings with clubs, after defeating them in a big battle (Pati.41:18-21).

0ccunar - Celuttunar (Drivers/pilots)

Pilots of ships with cargoes of sweet tamarind, salt and dried pieces of salted fish, met with the sea-captains from other lands (Matu.318-323).

0caṇai - Yōcaṇai eṇṇum tūram (A measure of distance called *Yōcaṇai*)

Women hearing about the advent of freshes in the Vaikai went to the river for bathing, wearing garlands and applying to their bodies, odoriferous unguents whose fragrance stretched over a *yōcaṇai's* distance (Pari.12:24,25).

0cai - Oli (Sound/noise)

The sound of the trees in the defensive forest being cut was heard in the walls and inside the palace (Puram.36:8-10). The heroine was frightened on hearing the sound of the roar of the big tiger after killing a tusker, and the boisterous sound from the tabors of the hunters making merry after quaffing toddy (Akam.261:12-15). The male lizard called to its mate with a sound like unto that produced by bandits when they tested their arrows by turning it against their nails (Kuru.16:1-4). The black-legged white heron in the field was scared of the sound made by the cart of the salt-merchants passing over a long sandy track, as they disturbed the cattle lying on their way while they were calling out the price of salt (Nar.4:7-11). Floods appeared in the river Vaikai, with many drums sounding variously, calling for the guards to watch the banks (Pari.10:7,8).

0ṭṭai - Tiṇmaiynmai (Hollowness)

When a certain fellow among the throng who

had come to bathe in the freshes of the Vaikai, stared at the budding breasts of a liana-like maiden, others present there ridiculed him as a hollow man, without any strength of mind (Pari. 12:50,51).

Ōtam - Tōṇi (Canoe)

The myriad-rayed Sun during the day, looked like a canoe moving about in the sea of the wide sky (Akam.101:12,13).

Ōtai - 1. Yāṇaiyīṇ nerrippaṭṭam (An elephant's forehead-piece)

The royal elephant of Perumpeyar vaṭuti had an ornamental plate made of gold adorning its spotted forehead (Puram.3:7). Warriors were reputed for their never-retreating valour in battle, even when pierced by the sharp ends of the tusks of the mighty elephants of the enemy adorned with golden ornamental plates covering its forehead (Puram.237:5-8). Lord Murukaṇ the Red Lord, came riding upon his great war-elephant swift as the wind and powerful as the God of Death, with a fierce gait, its bells booming from its sides, its forehead adorned with an ornamental piece and a fadeless circlet of gold (Muru. 79-82). The king, with the young tusker adorned with ornamental forehead piece as his mount, staying in the war-camp, would not yearn for the comfort of the arms of his beloved even when the cold north wind blew (Netu.Ve.2). The white waterfall rolling down the big mountain, resembled the standard fluttering from the elephant adorned with an ornamental forehead piece (Akam.358:12-14). The war-elephant *Piṇimukam* the mount of the Red Lord, Murukaṇ, had a radiant forehead-piece bright like fire, and the reputation of having participated in many victorious fights (Pari.21:1,2).

2. Nīrōṭai (Stream)

He who was born in the Lotus flower that bloomed in the stream of the Vedas and his father are both Lord Tirumāl, say the scriptures of the Holy Brahmins (Pari.3:12-14).

Ōṭaikkunṇam - Kunṇin peyar - (Name of a hill)

The web woven by the spider on the *nemai* tree in Ōṭaikkunṇam, fluttered gently in the western breeze like the flags flying aloft from the royal elephant (Akam.111:3-6).

Ōṇam - Tiruvōṇamakiya nanṇāl (The auspicious day with - Tiruvōṇam - Altair - as the star)

On the auspicious day of Tiruvōṇam, the birth-day of Lord Tirumāl, who slew the demon-hordes, the warriors would goad tuskers to fight with each other (Matu.590-597).

Ōttira nel - Rācōṇṇam eṇṇum nel (A special variety of paddy called *Racannam*)

Celvak kaṭuṅkō vāḷiyātaṇ, fixing his mind upon Lord Tirumāl gave for offering sacrifices to Him, (as tax free endowment) Okantūr where *Racannam* paddy was cultivated (Pati.Pa.7:8,9).

Ōttiraṇ - Maravakai (A kind of tree)

Wayfarers traversing the desert-tract, would wear on their heads, bunches of white flowers of the *ōttiraṇ* tree, to alleviate the heat of the wilderness (Aink.301:1,2).

Ōṭaṇṇi - Pulavar (A poet)

The term 'Ōṭaṇṇi' signifies one who is widely learned. According to the "History of Tamil Poets" the poet of Kuru. 71 Karūr Ōṭaṇṇi and the author of Kuru. 227 were two different persons. Dr.U.Ve.Ca. also holds the same view. The line in Kuru 71, describing the heroine as ambrosia for the hero's malady, as well as 'infinite riches' facilitating enjoyment, is a significant one.

Ōtam - 1. Nīrperukku (Flood/wave)

The boisterous sound of the frenzied choric dance of the victorious soldiers of Cēramāṇ yāṇaikaṭcēy māntaraṇcēral irumporai rose like the sound of the flooding sea (Puram.22:22-24). In the back-waters the *neytal* flower rising above the leaves, would appear like the eyes of a woman bathing in the pond, whenever the back-waters got flooded (Kuru.9:4-6). The pregnant

white heron, on the lofty branch of the *punṇai* trees, on the sandy stretch white moonlight, was scared of the flooding waves of the sea (Nar.31:9-11). As the stork shivered in sympathy with the white heron which had lost its young one, the *neytal* flowers crushed by its feet, were carried away by the floods in the backwaters (Aink.155:1-4). As the sun set, the flooding waters of the sea reached the shore (Kali.134:6).

2. *Alai* (Wave)

The waves of the sea, at the estuary where Kāviri debouched into the sea, came ashore with shrimp and returned with garlands (Akam.123:11-13). When the hero came with his young companions to the village of the heroine, her kinsfolk welcoming him kindly, said to him; "The day is past; as the waterfront is flooded with waves, the hostile sharks roam about; night has come on; therefore stay with us tonight before going further" (Akam.300:14-19).

3. *Kaṭal* (Sea)

The small dark *neytal* flower blooming in the backwaters flooded by the sea would appear brightly like the eyes of a maiden (Akam.230:1,2). A section of the people commenting variously on the floods in the Vaikai said that the city had been encircled by the sea (Pari.7:29).

4. *Veḷḷam* (Flood)

As Iruntaiyūr, farmers made noises pertaining to tilling, as against the sound of the floods (Pari.Ti.1:14,15).

Ōtalāntaiyār – Pulavar (A Poet)

He is the author of three poems in *Kuruntokai* 12,21,329 and one hundred poems in *Palai tinai* in *Ainkurunūru*. He is an adept at composing verses in *Palai* genre. Passages such as the following, show his talent for describing nature; the antholes resembled small pools (Kuru.12); the fruit of the banyan tree looked like new-baked mud-pots in colour (Aink.320); gossip spread in the village like fire among the bamboos (Aink.340); the flower of the *punṅku* tree resembled

parched grain (Aink.347). Social practices are indicated in the passages like these; persons traversing the hot desert-tract would wear on their heads, bunches of *ōttiram* flowers to protect themselves from the heat (Aink.301); persons culling *vēṅkai* flowers would sing the melodious air called *Pañcuram* (Aink.311). The feeling of pity among the animals is highlighted by him in passages such as the following: The brown-dog would pass by without attacking and killing the hind with its young fawn (Aink.354); the brown-dog, would spare the sow with its litter of young out of pity (Aink.377). The passage in Aink. 369, where the maid asks if the wealth earned by the hero crossing many a land is sweeter than the smile on his young son's face, shows the poet's love for children.

Ōti – 1. *Kūntal* (Locks of hair/tresses)

The queen of Takaṭūr eṇinta peruñcēral irum-poṇai, had cool curly locks of hair (Pati.74:17). The queen of the Pāṇṭiya monarch, separated from him (by war), was cheerless in her room, her soft locks of hair lying dishevelled on her forehead and her ears bare of her shark-pendants (Netu.138-140). The hero, caressed the lustrous locks of hair of the heroine and graced her with his love (Akam.311:7). The heroine was a youthful damsel with curly locks of hair and a radiant forehead (Kuru.70:1). The heroine with black moist tresses had softness and much innocence (Nar.29:10,11). The fisherman's daughter with her lovely locks of hair, would exchange some of the fish with her for much paddy (Aink.49:1,2). The heroine was addressed as a damsel with innocent speech and curly locks of hair, bright and dark (Kali.150:23).

2. *Ōnti* (Chameleon)

The bud of the *kuvaḷai* with pollen, resembling the dark beard of a sharp-tailed chameleon, unfolded itself and blossomed (Akam.125:5,6). In the desert-tract traversed by the hero going away

from his beloved, dwelt the old male chameleon with its back like a saw, to be taken as a good omen by the wayfarers (Kuru.140:1-3). In summer the male-chameleon was lying painfully atop the parched hillock, like the tender, striped leaf of the bowstring hemp, along with its mate (Nar.92:2-4).

3. *Mayirccuruḷ* (Curls of hair)

Peruṅkuṇṇūr kiḷār requested kuṭakkōccēral irumporai "May your steed be harnessed to your tall chariot so that you may go one day to see your queen, of challenging eyes and soft speech, her radiant forehead adorned with curls and tresses buzzed at by black bees" (Pati.81:27-32).

Ōtimam - *Aṇṇam* (Swan)

The kingfisher that rested atop the sacrificial pillar in the sacrifice performed by holy brahmins, after having seized the bright pendant of the bathing women mistaking it for a fish, looked like the swan-shaped lamp on the top of the mast of an Ionian vessel (Peru.312-317).

Ōtu - *Ōttu* (Recitation/chanting)

The swan, roamed about with its cob around the lotus flower that bloomed red in the pond, like a brahmin chanting (the Vedas), going round the auspicious holy fire on his wedding day when he took as his spouse a maiden with doe-like glance (Kali.69:1-7).

Ōtai - 1. *Ōcai* (Noise/sound)

Kāḷāttalaiyār lamented that the sounds of farmers at work in the field along with other noises, died away on the day when Cēramāṇ Peruṅceralātaṅ, ashamed of the wounds in his back, sat facing north with his sword, prior to giving up his life (Puram.65:4). Among the various noises in the *Marutam* tract, the sound of the sugar-mill was also one (Matu.258). The noise of ploughmen driving their ploughs with well-chosen bulls yoked to them, arose from every field (Akam.41:6,7). At Iruntaiyūr, farmers produced sounds pertaining to their work, which

alternated with the sound of the flooding water on another side of the village (Pari.Ti.1:14,15).

2. *Āravāram* (Boisterous noise)

The noise arose from the shouts of farmers who had revelled the previous night with sweet music and toddy, calling out for their hands to start work at dawn (Akam.37:1,2).

Ōppunar - *Ōttuvār* (Persons who chased)

Persons engaged in chasing birds from the fields of ripe paddy would roast fish over a fire made of palmyrah stalks and eat it along with toddy; not content with this fare, they would also shake down tender coconuts from the trees (Puram.29:13-16).

Ōmpunar - *Kāppōr* (Those who foster)

King Kōpperuṅcōḷaṅ, seated facing north (prior to giving up his life) said to the wise elders beside him: "Picir Āntai of Pāṇṭiya country is my bosom friends fostering my life; even if does not come to me when I am affluent, he will surely come to me without fail when I am distressed" (Puram.215:6-9).

Ōmai - *Oruvakai maram* (The tooth-brush tree)

The male kite would seize the flesh of the wild-cow as food for its mate guarding its chicks in the branch of the tooth-brush tree whose black trunk resembled a crocodile's skin (Akam.3:1-5,10). In the tooth-brush trees with withered tops, the kite guarded its new-hatched fledglings (Akam.21:15,16). The vulture, mistaking to be flesh, the ruddy trunk of the tooth-brush tree, its parched bark peeled off when the he-elephant pierced it with its tusk, would perch upon its branch (Akam.397:10-13). The big clump of tooth-brush trees in the desert-tract looked like a desolate and ruined village traversed by a band of salt-merchants (Kuru.124:1,2). The tooth-brush tree with a curved trunk in the long arid track beside the stream in the hillside, whose branches were pulled down by the tusker to relieve the hunger of its mate, became a shady

shelter for wayfarers (Nar.137:4-8). The female kite, called out pitifully for its mate, perched upon the branch of the tooth-brush tree with a spreading top (Aink.321:1-3).

Öymān nalliyakkōṭaṇ - *Kurunila maṇṇaṇ* (A petty chieftain)

He was a great patron. He was also called Öymān Nāṭṭu nalliyakkōṭaṇ. Itaikali nāṭṭu nallūr nattattāṇār has written *Cirupāṇṇruppaṭai*, with this patron as the hero. From this poem, we learn that he lived after Pēkaṇ and the rest of the seven great patrons; that in his day, there was none to equal him in munificence and that towns like Kiṭaṅkil (A place adjacent to Tiṇṇivanam of the present day), Eyirpaṭṭiṇam, Māvilaṅkai, Vēlūr (Uppu Vēlūr of the present day) flourished in his country. Dr. U.Ve.Ca. would say that he belonged to the Öviyar clan, a sub-group of the Nākar class. Puṇṇattaiṇai naṇṇākaṇār, in the only poem written by him on this patron, has panegyricized him thus: "He wears as a garland the words of praise of people in want; he is the chief of prosperous Māvilaṅkai; he has a generous nature which gives to poets whatever they want whenever they were in need".

Öymān nalliyātaṇ - *Kurunilamaṇṇaṇ* (A petty chieftain)

The name of this chieftain who ruled Öymānātu from Māvilaṅkai after Öymān Nalliyakkōṭaṇ appears also as Oyman Villiyātaṇ, a variant of Nalliyātaṇ (Puram. 376:U.Ve.Ca.Ed). Naṇṇākaṇār has beautifully described his easy accessibility and generosity towards suppliants, making a drummer - bard speak about his greatness; "The patron changed the tattered rags worn by the poor bard who was standing beside the granary in his mansion, and feeding him much toddy and meat gave him also great wealth". The munificent patron's great heart is well-revealed in the same poem, wherein is highlighted his generosity in giving so much wealth to suppliants who came to him that they needed not to go to others

thereafter for gifts.

Öymān Villiyātaṇ - *Kurunila maṇṇaṇ* (A petty chieftain)

He was chief of the town called Ilaṅkai (Puram. 379). It is inferred that this Ilaṅkai is the Māvilaṅkai ruled by Nalliyakkōṭaṇ and that Villiyātaṇ belonged to the line of Öymān Nalliyakkōṭaṇ. Puṇṇattaiṇai naṇṇākaṇār, has sung his praise in two poems of *Puṇṇāṇṇu* (376,379). He has, through the words of the drummer-bard said that he received him kindly and gave him garments and food and that he did not need thereafter to go and stand at the doors of other patrons (P.376). The drummer-bard who received plenty of gifts from Öymān Villiyātaṇ sang about his greatness in Puram 379.

Öraṇpōkiyār - *Pulavar* (A Poet)

The name occurs as Öram Pōtiyār and Örēr Pōkiyār in some manuscripts. He has written in all 110 poems, 100 of them in *Marutam* genre in *Ainkuṇṇu*, 2 in *Akanāṇu*, 5 in *Kuruntokai*, 2 in *Narṇinai* and 1 in *Puṇṇāṇṇu*; 107 of them highlight the prosperity and fertility of the *Marutam* tract; this poet was much respected by the Three Kings of Tamilnāṭu, and other munificent patrons. Among these panegyricized by him, were Cēramān Ātan Eḷiṇi, Cōḷan Kaṭumaṇ kiḷḷi, Paṇṇiyaṇ, Matti, and Virāaṇ. Towns like Āmūr, Iruppai, Kaḷār and Tēṇūr and rivers like Vaikai and Kāviri and descriptions of the festival in honour of Indra, and women taking ritual bath in the month of Tai, find a place in his poems.

Öraṇvalci - *Örāvināl perum vaḷattiṇāl āṇa eḷiya vāḷvu* (The simple frugal life led with the income from a single cow)

The maid castigating the hero for going to his hetaera said thus: "Your former frugal life with the income from a single cow, has now become prosperous enough to be celebrated with festivities, because the lovely heroine has become your wife and helpmeet; how could you go then to a hetaera leaving such a woman?" (Kuru.295:3-6).

Ōri- 1. Vaḷḷal eḷuvaruḷ oruvaṇ (One of the seven munificent patrons)

He was called Valvilōri because of his great prowess in shooting arrows. Vaṇparaṇar would celebrate his great bowmanship thus: "An arrow shot by him overthrew an elephant, slew a tiger, felled a spotted and antlered stag, killed a boar and stuck into a monitor-lizard inside an anthill" (Puram.152:1-6). While he was hunting in the jungle without revealing his identity he fed to Vaṇparaṇar and his kinsfolk, fat with boiled venison of the deer hunted by him, along with toddy, and gave them much gold and heaps of gems as gifts (Puram 152). Ōri, with a steed called Ōri, fought with Kāri with a steed called Kāri (Ciru.110,111). Kolli hills, full of jack-trees with ripe fruit, belonged to Ōri (Akam.208:21,22), Ōri known for the bounty of his hands, had a stout chariot (Kuru.199:2,3). Ōri, lord of warriors, fierce in battle, was a great patron (Nar.52:8,9).

2. Āṇmayir (The locks of hair of a man)

After milking the cows, cowherds would wipe on their locks the drops of milk on their hands (Peru.172). The heroine requested the maid to go to the hero and urge him to expedite the arrangements for their wedding, for people would say that the hero adorned with locks of hair lying on his back, did not make any effort towards his marriage with his beloved, even though strangers had arrived asking for her hand (Kali. 114:1-6).

3. Tēn Mutirtalār parakkum nīlanirām (The blue colour that appears in mature honey)

Among the many presents heaped up in the porchway of Naṇṇaṇ's palace, were honey-combs oozing mature honey with a dark-blue colour (Malai.524,525).

4. Āṇ kurāṅku (Male monkey)

In Pāri's hill, as the male monkey leapt on it, the honey-comb was smashed and honey flowed out (Puram. 109:7,8).

5. Piṭarimayir (Horse's mane)

Karikār peruvallattāṇ gave to war-bards a chariot harnessed with four horses, with waving manes and fluttering plumes, vermilion tinted (Poru.164, 165)

6. Nari (Fox)

As Cōḷaṇ Karikār peruvallattāṇ devastated the territory of the enemies who opposed him, cow's thorn and *aṇṇam* grass grew wild therein, and cruel-mouthed foxes howled fearfully (Pat.256,257).

7. Kutiraiyiṇ peyar (Name of a horse)

See Ōrikkutirai.

Ōrikkutirai - Kutiraiyiṇ peyar (Name of a horse)
Ōri with his horse called Ōri, fought with Kāri with his horse called Kāri (Ciru.110,111).

Ōrirpiccaiṇār - Pulavar (A Poet)

His given name is not known. The only poem by him finds a place in *Kuruntokai* (277). He has referred to the alms received by a wise mendicant who unlike others collecting alms from many houses, eats only the food got from a single house as "Ōrirpiccai". Hence his name

Ōrēruḷavar - Pulavar (A Poet)

His given name is not known. This name was given to him, because in his poem the hero rushing home after successfully completing his work eager to meet the heroine, compares his anxious heart to a ploughman with a single plough hurrying to till the field while yet it is suitably wet after the rains (Kuru.131). As he has spoken of the great troubles of a householder's life in a poem (Puram.193), it is possible to think that this poet was inclined towards the ascetic life of a hermit. There are only two poems composed by him (Kuru.131 and Puram.193), Vaiyāpurippillai however would hold that *Kuruntokai* 131 was written by Nakkīrar.

Ōrēruḷavan - Ōr Ēruṭaiya uḷavan (A farmer with a

single plough and a small holding).

As he had only a single plough, he would complete the ploughing of his small field quickly without wasting the opportunity given by the moist field for ploughing (Kuru.131).

Ōrai - *Oruvakai viḷaiyāṭṭu* (A kind of game played by maidens)

The maid urged the hero to expedite his marriage with the heroine saying thus: "The mother could not bear to see her darling daughter playing with her bevy of maidens in the evening, making sand-dolls, as it would make her tired; this being the case, if she were to come to know about the hero's coming to the tryst by day for amorous union with the heroine, she would certainly confine her to her house" (Akam.60:10-15). Concerned that her darling daughter's pretty tender feet would be hurt if she were to play with balls with her companions even for a while in their noble mansion, the mother of the heroine would call for her and feed her milk from golden cups (Akam.219:1-7). The crab, afraid of the playing bevy of maidens, their moist tresses adorned with wreaths of *aṭumpu* flowers woven with *neytal* flowers, would scamper away into the sea (Kuru.401:1-4). It was not a righteous thing to keep women confined to the house without allowing them to play about with their companions; nor was it good for their welfare (Nar.68:1-3). When the hetaera was playing as she desired with a doll along with her bevy of innocent companions, the son of the hero went there (Kali.82:9-11).

Ōl - *Tālāṭṭu* (Lullaby)

The elephant with ears large as winnowing-fans, which had destroyed the might of the tiger, after feeding on hill-jasmine and drinking the water of the cataract, rested there lulled asleep by the sound of the cataract (Kali.42:1-3).

Ōlai - 1. *Paṇaiyōlai* (Palmyrah-leaf)

Palmyrah trees grew tall inside the place fenced with palm-leaves and thorn, in the town called

Kaṇṭavāyil with gardens surrounded by backwaters (Nar.38:7-9). In Uṇṇaiyūr belonging to Taḷumpan, the hero coming to his tryst by night stood touching the palmyrah leaf in the roof of the kitchen like a big tusker begging for food (Nar.300:10-12). Members of the assembly of elders of faultless learning would tie up the palmyrah-leaf and affix a seal of shellac on it (Kali.94:42,43).

2. *Ōlaikkuṭai* (Umbrellā made of palmyrah-leaf) A valiant soldier leapt in front of his chief, stopping the spear thrown by the enemy, even like a palm-leaf umbrella that protected one from the rains (Puram.290:6-8).

Ōlaikaṭayattār nalveḷḷayār - *Pulavar* (A Poet):

From the name it can be inferred that the poet was a woman. Two of her poems are found in *Naraiṇai* (250,369). She has finely described the *Marutam tiṇai* and eventide; the Himālayās and the Ganges have been mentioned in her poems (Nar.369). The passage which compares passion that breaks the barriers of modesty to a fierce flood in the river that destroys the banks, is a memorable one.

Ōvam - *Ōviyam* (Painting picture)

Celvak kaṭuṅkō vāḷiyāṭaṇ was the husband of a good woman beautiful like a portrait, in her stately mansion adorned with well-painted pictures (Pati.61:3,4). From the wreath-like blooms of the *kaṭampa* tree standing on the bank of the pond, a shower of pollen, scarlet like cochineal insects, fell on the water-front, beautiful like a painting (Ciru.68-71). In the rainy season, on the red soil cochineal insects lay scattered like a well-drawn picture painted in fine colours (Akam.54:3,4). The maid said to the heroine: "In this wide mansion beautiful as a painting, even our opulent mother who guards us, has gone to bed" (Nar.182:2-4).

Ōvamākkaḷ - *Ōviya māntar* (Painters/artists)

Trumpet-flowers with soft fluffy tops and white

petals, looked like painter's brushes dipped in vermillion-paste by painters, expert in their art (Nar.118:6-9).

Ōviyam-Cittiram (Painting/picture)

The Pāṇṭiya queen parted from her lord, lay listlessly on her couch lustreless like the outline of a picture that had not been painted fully in colour, with her dusty garments and sallow skin with spreading spots (Netu.145-150).

Ōviyar-Palaṅkuṭivakaikaḷuḷ onru (One of the ancient tribes)

Nalliyakkōṭaṅ came of the Ōviyar tribe (Ciru. 121,122).

Ōviyar perumakaṅ-Ōviyar kuṭiyil tōṇriya nalliyak-kōṭaṅ (Nalliyakkōṭaṅ born in the Ōviyar tribe)
He was the greatest of the kings who ruled

Māvilāṅkai. He had the strength of a tiger (Ciru 119-122).

Ōvu-Ōviyam (Picture/painting)

In the tall walls of the lofty mansion surrounded by earthen ramparts, beautiful like a picture, women separated from their lovers marked their days of absence, their pink fingers becoming redder by this exercise (Pati.68:16-19). In the hill-side, the hunter's houses looked pretty like well-painted pictures (Nar.268:4).

2. Ōlital (Cessation/stopping)

Big war-drums covered by the raw hide of murderous bulls, resounded ceaselessly from the battle-field (Matu.732,733). Cēyāru ran ceaselessly along swift-flowing channels, with eddies swirling like the wheel of the potter, while making his earthen vessels (Malai.474-476).

Au

Auvai - Peṇpār pulavar (A poetess)

Atikaṇ offered to Auvai, the sweet fruit of the gooseberry tree, ambrosia-like (in its efficacy) that grew on the hill-side fragrant with flowers (Ciru.98:103).

Auvaiyār - Peṇpār Pulavar (A poetess)

She was the court poet of Atiyamāṇ neṭumāṇ āñci. Atiyamāṇ neṭumāṇ āñci, Toṇṭaimāṇ, Pokuṭṭeliṇi, Eḷiṇi, Nāñcil Vaḷḷuvaṇ, Pāri, Muṭiyaṇ, Pacumpuṭ poraiyaṇ, Cēramāṇ mārivenkō, Pāṇṭiyaṇ Kānapēreyil kaṇanta ukkirapperuvaluti, Cōḷaṇ Rācacūyam vēṭṭa perunaṅkiḷli, Kaivaṇ kiḷli, Atiyar, Kōcar, Maḷavar, Veḷlivit; were among the patrons and kings panegyriized by her. 59 poems composed by her are found in Eṭṭutokai (Akam.4; Kuru 15; Nar. 7; Puram. 33). It is said that *Ammāi* became corrupted to *Auvai* and with the honorific suffix of *Ar*, took the form *Auvaiyār*. Auvaiyār once stopped a war about to begin between Toṇṭaimāṇ and Atiyamāṇ, by mediating between the two hostile kings. Once when Atiyaṇ delayed giving his gifts, she prepared to leave his palace proudly declaring: "In whatever direction I go, there is food for me". Atiyaṇ rushed to her side, full of remorse, and giving her many gifts, made her stay with him in his own court. He gladly gave her to eat, a rare gooseberry fruit which was said to confer longevity, instead of himself consuming it; such was his great affection and regard for the great poetess. Moved by his selfless generosity, Auvaiyār blessed him: "May thou live prosperously, Oh king, radiant like the sapphire-throated One (Lord Civaṇ)"! (Puram.91). This incident is also mentioned in *Cirupāṇār rupaṭai* (99-103): The valiancy in war of Atiyaṇ and his strength, are eulogized by her, by comparing his prowess to the stout chariot-wheel wrought painstakingly for over a month, by a capable carpenter who normally could turn out

eight whole chariots in a single day (Puram.87). She has mentioned with approval, Paraṇar's praise of Atikaṇ when he captured and destroyed Kōvalūr (Puram.99). From this it may be gleaned that, she was a contemporary of Paraṇar. She has mentioned in two poems of *Purāṇāṇṟu* (99,492), the tradition of Atiyaṇ's forebears having brought the rare plant, sugar-cane to his country from the upper world. Puram. (235), where in she laments the death of Atiyamāṇ from a spear thrown by the enemy, is full of tragic pathos; "The enemy's spear thrown at Atiyamāṇ's chest, piercing the alms-bowls of minstrels and passing through the hands of suppliants stuck in the tongues of the poets, while the pupils of the eyes of those protected by him grew pale; none is there left now to sing, and none to give charity to bards". Auvaiyār who rejoiced at the sight of the Three Great kings seated together-Cēramāṇ Māri venkō, Pāṇṭiyaṇ Kānapērtanta Ukkirapperuvaluti and Cōḷaṇ Rācacūyam vēṭṭa perunaṅkiḷli blessed them heartily (Puram. 367). The righteous way of life is advocated by her in Puram. 187; "Of the four kinds of land that alone is great where the men are good" and in Puram. 367; "There is no support other than one's own good actions, when one is on the point of death". Her great love of nature and talent for apt comparison may be seen from the following; "the white glory-lily in bloom looks like a broken bangle" (Puram. 90) "the hill-jasmine with its sharp bud, looking like the beak of a kuyil" (Puram.269). "the one-headed big drum resembling the imprint of the foot of a tusker" (Puram.392); "lighted lamps in a row, looking like the flowers of the red silk-cotton tree without leaves" (Akam.11); "the gossip of the women boisterous like the sounding cataract in Kōlli hill" (Akam.303); "the *kāyā* flower resembling the neck of a peacock" (Kuru.183); "lightning dazzling like cassia flowers" (Nar.371); "the screech of the barn-owl sounding like the noise from a goldsmith's workshop" (Nar.394).

Ka

Kaṅkaṇ - Cēraṇ Paṭaittalaivaṇ (A Cēra Commander)

He belonged to the Kaṅkaṇ clan. He was one of the six commanders of the Cēra monarch (Akam.44). Paḷayan, the army chief of Cōḷaṇ Perumpūṭcēṇṇi, attacked the six captains of the Cēra king, Naṇṇaṇ, Errai, Atti and valiant Kaṅkaṇ, formidable to his foes, Kaṭṭi and Puṇṇurai at their encampment and lost his life in the fight; at this, his king Perumpūṭ Cēṇṇi wrathfully warred against the Cēra armies, seized their town of Kaḷumalam, defeating the Cēra commander Kaṇaiyaṇ and others (Akam.44:7-14).

Kaṅku - Ellai (Limit)

There was no limit to the wealth obtained by the drummer bard and his kinsfolk, from Vāṭṭar-reḷṇiyātaṇ (Puram.396).

Kaṅkul - Iravu (Night)

The wood adjoining Muḷḷūr was dark as if a piece of night itself was asleep there (Puram.126:6-8). The city guards at Maturai, moved about doing their duty in the streets even at nights when the city slept, and only the Gods were awake (Matu.647-652). In the last quarter of the night, the sound was heard of farmers calling their workers for labouring in the field (Akam.37:1,2). The heroine said to her maid in the hearing of the hero waiting by the wall outside: "My mother foregoing her own sleep, watches over me like one who guards during the night the small bund of a big tank after a heavy downpour at night during the rainy season." (Akam.252;11-14). The heroine said: "My heart that used to tremble when a barn-owl screeched or a monkey jumped about in the jack-tree in front of our house, will not desist now from going to meet my lord unafraid of even the darkest night." (Kuru.153). The pangs

of separation, distressing the heroine during the day and ruining her beauty, troubled her even in her dreams at night (Kali.53).

Kaṅkul Veḷḷam - Iravākiya Vellam (The flood of night)

The grieving heroine suffering the pangs of separation, said: "Even if I swim across the sea of even-tide, the border of night, of what use is it going to be, as the flood of night falling next, is much longer?" (Kuru.387).

Kaṅkul Veḷḷattār - Pulavar (A Poet)

He is the author of a poem (387) in *Kuruntokai*. His given name is 'not known. The fine sensibilities of a heroine, languishing because of separation from her lord, are brought out by the poet in this piece. The metaphor 'flood of night' (Kaṅkul Veḷḷam) has earned for him the name 'Kaṅkul Veḷḷattār' by which alone he is known.

Kaṅkai - Ōr Yāru (The Ganges River)

Kaṭal Pirakkōṭṭiya Ceṅkuṭṭuvaṇ, Lord of the West, desirous of erecting a statue in honour of the divinely chaste (Kaṇṇaki), invaded North India and defeating the Aryan monarch, brought a suitable stone from the Himalayas, after purifying it by immersing it in the Ganges. (Pati.Pa.5:2-7). The heroine unable to bear the pangs of separation said to her maid: "Is the wealth sought after by my Lord as more important and stable than myself, the lost wealth of the Nandas stored away in the bed of the Ganges?" (Akam.265:4-6,23).

Kaṅkaivāri - Kaṅkaipaṭuporuḷ (Things produced by the Ganges)

Among the various goods that lay strewn about in the streets of Paṭṭiṇappākkam, the produce of the Ganges river were also seen (Pat.190).

Kaccam - *Kaccaikkayiru* (Rope or strap for tying)
Opulent lords wore hero's anklets that lay on the scars made by the tight straps tied to their legs. (Matu.436)

Kacci - *Kāñcinakar* (The city of Kāñcipuram)
An elder minstrel having benefited from the bounty of Toṇṭaimāṇ ḷantiraiyaṇ guided another minstrel to the patron saying: "The munificent Lord, who is the Protector of solicitors of gifts flocking to him, is in Kāñcipuram; go to him" (Peru.420,421).

Kaccippēṭṭu ḷantaccaṇār - *Pulavar* (A Poet)
This poet who lived in the village of Kaccipēṭṭu was a good carpenter. To distinguish him from another poet; 'Taccaṇar' of the same place, he was called ḷantaccaṇār while the former was called 'Perun Taccaṇār'. In the only poem composed by him (Nar.266), he has said that the duty of a chaste wife was to await patiently the return of her husband.

Kaccippēṭṭu Kāñcikkorṇāṇār - *Pulavar* (A Poet)
Named Korṇāṇār, this poet lived in Kaccipēṭṭu adjoining Kāñcipuram. Two poems in *Kuṟuntokai* (213,216) are found in his name. The first poem (213) brings out the greatness of the dutiful hero who went forth to earn wealth unmindful of his own desire, through the example of the antlered stag which relieves the hunger of the doe and gives its own shadow as a shelter from the heat of the scorching Sun. Poem 216 describes wealth as a blemishless and valuable thing in life.

Kaccipēṭṭu Nannākaiyār - *Peṇpārpulavar* (A Poetess)
The woman-poet by name Nākaiyār lived in Kaccipēṭṭu adjoining Kāñcipuram. Six pieces in *Kuṟuntokai* (30,172,180,192,197 & 287) are by her. She has described dreams that appear to be very real but prove to be false, in Kuru. 90. The heroine's heart suffered, sighing like the bellows of a smithy, common to seven villages around (Kuru. 172). The toe-nail of the leader of a

brigade of elephants, looked like the tooth of a goblin (Kuru.180). Women would not dress their locks of hair or wear flowers during the period of separation from their lovers (Kuru. 192); To women parted from their lovers, the cold season will be deadly (Kuru. 197).

Kaccipēṭṭu Peruntaccaṇār - *Pulavar* (A Poet)
Called Peruntaccaṇār to distinguish him from another poet by name ḷantaccaṇār, he lived in Kaccipēṭṭu adjoining Kāñcipuram. Two of his poems (144,213) are found in *Narṇinai*. The cow-elephant's frightened trumpeting when its mate the tusker, is attacked by a tiger, suggests to the poet the trembling of the heroine at the possible dangers encountered by her lover who has to come to her crossing a jungle-river (Nar. 144).

Kaccipēṭṭu - Kāñciyai yaṭutta Cīrūr (A small village adjoining Kāñcipuram)
'Petu' in this name is like a part of a big town called 'Peṭṭai' (PPL.P. 192). Four Caṅkam poets lived here, ḷantaccaṇār, Kāñcikkorṇāṇār, Nannākaiyār, Peruntaccaṇār.

Kaccu - 1. *Araippaṭṭikai* (Band worn round the waist)
The god wore a band round his waist (Muru. 208). Aṭṭanattī danced happily on the bank of the river with a dark band with tinkling bells tied round his waist. (Akam. 376:6-10)

2. *Tōṭpaṭṭikai* (Shoulder-strap)
Strangers had bright swords with silver hilts stuck to their shoulder-straps lying across their chests. (Peru. 71,76) Maidens with bright swords stuck into their shoulder-straps across their bosom lit the lamps in the palace at night (Mul. 46-48).

3. *Kutirai Mutukil Kaṭṭum vār* (The girth of a horse)
The love-lorn hero mounted a horse made of palmyrah leaf-stem adorning it with small bells and a girth (Nar.220.1-3).

Kaccai - *Itayil Kaiṭṭum Tuṇi* (Sash/Piece of cloth tied round the waist)

The noble warrior had a blue-coloured cloth as a sash round his waist, a garment worked with flowers and a wreath of peacock-feathers. (Puram. 274:1,2) The horses in the cavalry regiment of Cōḷaṇ Rācacūyam Vēṭṭa Perunaṅkilḷi had saddle - girths round their bodies; they were known for their fine gait and wheeling movements (Puram. 377:24).

Kacaṭu - 1. *Kuṟṟam* (Blemish)

Kaṭalpirakkōṭṭiya Ceṅkuṭṭuvaṇ had a proud mien and a blemishless heart that did not supplicate to others for help to relieve his troubles, even in his dreams. (Pati. 44:5-7)

2. *Vaṭu* (Mouth)

The war-bard had a drum that carried a mark, resembling the hood of a snake, made by the fingers rapping against the drum-head (Poru. 69,70).

Kacivu - 1. *Viyarvai* (Sweat)

Lord Kumaṇaṇ gave to minstrel-singers and their kinsfolk food cooked in ghee filling their lean and hungry stomachs, that had not known rice for a long while, the sweat of their bodies dry (Puram. 160:4-12).

2. *Irakkam* (Pity)

The suppliant's wife weak and pitiable with lustreless eyes grieved, thinking of her husband who had crossed the difficult tract seeking gifts from patrons (Puram. 161:11-14).

Kaṇēakam - *Kaṇivēmpu* (Curry leaf)

The elder minstrel was guided to go to brahmins' houses where he would be given cooked rice along with pomegranate pieces boiled in cow's ghee and odorous curry-leaf mixed with powdered pepper (Peru. 305-310).

Kaṇci - *Cōṟṟin Vaṭinīr* (Water strained from rice after it is cooked)

In the righteous kitchen at Kāvīrip Pūmpaṭṭiṇam the water strained from the pots of rice after cooking, ran like a rivulet. (Pat. 44,45)

Kaṭkuttik Kaiḷvaṇ - *Viḷittirukkum Pōiṇē Ēmāṟrupavaṇ* (A clever cheat who hoodwinks others)

The cowherdess - heroine called her lover a clever cheat who deceived her even when she was awake (Kali. 108:49).

Kaṭkēḷvi - *Kaṇṇālēyē kēṭṭal* (Hearing with eyes)

The snake has a forked tongue, a prominent gem, colourful spots on its hood, and an ability to hear with its eyes (Puram. 382:13-15).

Kaṭcāṭi - *Kaḷ vaikkum Kulaṇ* (Vessel for keeping toddy)

A certain warrior said to others during the course of a big dinner and carousal, to keep in reserve a big jug of toddy for a certain soldier, against his return shortly with many heads of cattle seized from alien territory (Puram. 258:8-11).

Kaṭci - 1. *Kāṭu* (Wood)

The minstrel's wife was in the desert-tract like a peafowl in the woods (Puram. 60:4,5).

In the lovely woods of the hero, with hills blue like sapphire, young peacocks danced (Aink. 250:2,3).

2. *Kūṭu* (Nest)

Its bright rays dimming at dusk, the Sun disappeared, while all the birds flew, each to its own nest (Nar. 117:3-6).

3. *Pukaliṭam* (Refuge)

The wild-bull searching frantically for a safe refuge from the hunters harassing it in the wood overgrown with *veḷci* plants, ran swiftly here and there, stirring up gold and gems from the soil (Puram. 202:1-4).

Kaṭṭalai - *Uṟaikai* (Touchstone)

The wild-pig looked like a touchstone for assessing gold, its back covered by the golden pollen shaken from the white convolvulus flowers as it rubbed against the bunches. (Akam. 178:2,9-11). Urchins in the village under the spotted shade of the neem tree played with gooseberries as dice, after marking off an arena for their gaming, the

compartments divided in the shape of touch-stones (Nar.3:2-4).

Kaṭṭalai Valittai - Tarattai Uṟuti Ceytal (Assessing the merit according to rank)

Iḷaṅcēral Irumporai after conquering an enemy country, gave to his soldiers, the bright ingots of gold well-melted, allotting them to each, according to his rank and merit (Pat.81:15-17).

Kaṭṭi - 1. Cēran Paṭaittalaivaruḷ Oruvaṇ (One of the army commanders of the Cēras)

Paḷayan, the Cōḷa commander fought valiantly and died in a terrible battle with the captains of the Cēra king, Naṇṇaṇ. Errai, Atti, Kaṅkaṇ, Katti and Puṇṇurai, while the vultures fed on human flesh that day (Akam.44:7-11).

2. Vaṭukar Talaivaṇ (The Vaṭukar Chieftain)

The prosperous land of many-speared Kaṭṭi, comprised of territories where the Vaṭukars lived who sported wreaths of white-basil leaves. (Kuru. 11:5,6)

3. Poṟkaṭṭi (ingot of Gold)

The cowherdess would feed her family with the profit obtained by selling buttermilk; with the profit from ghee she would buy only a black buffalo-calf instead of an ingot of gold (Peru. 162-165).

4. Vellakkaṭṭi (A lump of Jaggery)

The hero very much in love with the heroine during their secret affair, would praise even the bitter unripe fruit of the neem tree given by her, as a sweet piece of jaggery (Kuru.196:1,2).

5 Maṇkaṭṭi (Sod/clod of earth)

Tillers furrowed the field full of clods of earth, turning up the sods and breaking up the stubble land with their ploughs (Akam.41:4-6).

Kaṭṭippulokku Vellakkaṭṭiyōṭu kūṭṭiya Avarai vitai Mutaliyavarraṇ Aviyal (An ōliō of vegetables and leaves mixed with jaggery)

Iḷaṅcēral Irumporai was chief of the Koṅkars

who had an ōliō of vegetables cooked with jaggery, for food (Pati.90:25).

Kaṭṭil - 1. Aracu Kaṭṭil (Throne)

More numerous than the sands of Cēyāru river were the kings who died without leaving a good name on earth by giving to charity, though they ruled from their high thrones over vast lands (Malai.550-556).

2. Paṭukkaik Kaṭṭil (Cot)

His wife seated beside him on the cot placed in the yard, his son crawling on his chest, the hero was supremely happy in the pleasant evening (Aink.410:1-3).

3. Paṭaikkalakkaṭṭil (Rack for weapons)

Men in the country that had incurred the wrath of Cōḷaṇ Kuḷamurrattut Tuṅciya Kiḷlivaḷavaṇ, dreamt that the weapons fell down along with their racks and they dreaded to think of his impending invasion (Puram.41:10-18).

4. Teivakkaṭṭil (Sacred cot)

The goddess of victory enshrined in Ayirai mount would not accept any sacrifice if she were not seated on a sacred cot made from the tusks of the state elephants of the enemy kings defeated and subdued by Takatūṟerinta Peruṅcēral Irumporai (Pat.79:13-18).

Kaṭṭu - 1. Aṭukku (Layer)

Of the structure of earth, sky and Heaven linked together, the first layer is earth (Puram. 6:5,6).

2. Ceṟivu (Dense growth)

In the parching hot summer, cowherds would cut down the twigs of the vāṅkai tree reducing its dense growth while feeding their cattle with the flowers and leaves (Puram.224:13-16).

3. Piṇippu (Tying together)

At Paraṅkuṇṇam, the bunches of glory-lily flowers appearing in rainy season, resembled the manacled hands of those defeated in battle, tied together; while their buds unfolded by the bumble bees

looked like the hands of players, unloosening the twisted strings of a yāl (Pari.18:34-37).

4. Kurikāṇal (Divination by counting grains)

The foster-mother on seeing the spreading pale sallowness on the forehead of the heroine, (owing to the parting of her lover the Lord of the Hills) called together elderly matrons; and making her daughter stand in front of the paddy-grains spread out in the winnowing-fan, she made the soothsaying woman find out by divination the cause for her ailment (Nar 288 4-7).

Katturai - Punainturai (fanciful statement)

The hero who made many sweet fanciful statements in praise of the heroine during their period of their secret love, thought of leaving her after she had become a chaste wife, thereby causing her pain (Kali.14:7,8).

Kattuvaṭam - Kāṇikalan (An ornament for the leg)

Some of the women of Maturai city, on hearing about the arrival of the freshes in Vaikai river went to see it, wearing ornaments on their legs and rings on their fingers (Pari.12:24).

Kattur - 1. Pācaṇai (Military encampment)

The soldiers of Iḷaṇcēral Irumporai were not afraid of staying in the war-camp of which their enemies were frightened (Pati.82:2).

2. Pōrkkaḷam (Field of Battle)

On seeing the heroic valour of her brave son, who had led his warriors into the thick of the enemy ranks vast as the surging sea, and was slain while stopping the onrush of the foes, the withered dugs of his mother oozed milk (Puram. 295).

Kattēval - Kaḷḷakiya Teḷivu (Toddy well decanted)

In Maturai city, on Ōṇam festival day warriors would quaff mature toddy well-decanted and roam about the streets (Matu. 591, 596, 599).

Women having quaffed decanted toddy danced the choric dance, singing about the extra-marital liaisons of their husbands, in the shade of the River-Portia trees (Akam.336:6-9).

Kaṭpu - Kaḷaiparittal (Weeding)

Among the many noises heard in Marutam tract, the sound of weeding was also one (Matu.258).

Katakam - Kaiyaṇi (An ornament for the hand)

Kaṇṭirakkō Perunarkilḷi after relieving the great hunger of Vaṇparaṇar, tired and fatigued after his travel, gave him the chaplets around his own neck and the bracelet on his forearms (Puram. 150:20,21).

Kaṭantaṭṭāṇ - Vaṇciyātu Etir ninṇu Pōrutu Konṇavan (One who fought and killed his foe without any guile)

In Iruṇkuṇṇam, of Lord Tirumāl, who slew his foes in open war without any guile, the sweet sounds of peacocks calling and kuyils' wood notes were heard ceaselessly (Pari.15:40-45).

Kaṭantaṭṭal - Vaṇciyātu Etirninṇu Pōrittuk Koḷḷutaṭ (Killing the enemy in open war without guile)

The Cēra monarch, Kaṭuṅkō Vāḷiyātaṇ, with his fearless heart and limitless munificence, had an army that engaged and destroyed the enemy in open war without guile (Puram.8:4,5). The Lord God with three-eyes, destroyed the wily demons and their triple fortresses in open war without guile, using his great prowess (Kali. 2:3-5).

Kaṭappāṭṭāṇ - Oppuravāḷaṇ (Philanthropist)

The maid consoled the heroine when the hero left her before their wedding; "Our lord is a soft-natured person who is afraid of ill-fame; so he will surely return soon so that the pale, spreading sallowness on your body disappears like the riches acquired by a philanthropist who gives it away to others" (Kuru.143).

Kaṭappāṭu - Oppuravu (Philanthropy)

See Kaṭappāṭṭāṇ.

Kaṭappu - 1. *Verri* (Victory)

Poruntiliṇkīraṇār said to Cēramāṇ Māntaraṇ-cēraḷ Irumporai "I shall sing your victory over your enemies so well as to remove your regret that the famous poet Kapilar is not at hand to praise your valour" (Puram.53:12-15).

2. *Kaṭattal* (Crossing/traversing)

The hero's horse, swift as a bird, had a speed that was capable of traversing the earth in no time (Akam.64:2).

3. *Mikka Koṭumai* (Exceeding cruelty)

The hero of unrequited love said to his heroine: "Oh you, with complexion like unto the tender mango leaf in the cool *acōka* grove! Is it not passing cruel on your part to hurt others with your beauty, more painful than the arrow of the Pāṇṭiya king that pierced the vulnerable parts of his enemy" (Kali.57:12-15).

Kaṭam - 1. *Kāṭu* (Jungle/wood)

Swarms of bees buzzing the jasmine bush settled upon the bunch of flowers of the *piṭavam* tree in the wood (Pati.66:16,17). Herdsmen with many cows, wore wreaths made of flowers blooming in the wood and in rocky place (Kali.103:4,5).

2. *Pālai* (Desert/wilderness)

The sharp-toothed dhole, with its hungry bitch, rested in the shade of a memorial-stone in the desert where spurge-plants grew wild (Akam.53:6-11). The small-eyed elephant in the parched wilderness stretched forth its trunk mistaking a mirage for water, and passed on pained by thirst (Akam.179:3-6).

3. *Kaṭamai* (Duty)

The heroine said to her maid to touch her body and swear that she did not tell the hero that she (the heroine) had taken upon herself as a duty to satisfy the desire of the hero (Kali.63:12,13).

4. *Matam* (Rut)

In the holy temple of Lord Āticēṭaṇ, the tusker

in rut would trumpet aloud like rumbling thunder (Pari.Ti.1:51,59).

5. *Aruneri* (Difficult path)

Though the track traversed by him was cool and fragrant, the difficult path crossed by the hero seemed to him to be hot because he was going away from his beloved (Aink.328).

Kaṭampaṭuvōr - *Nērtukoḷvōr* (Persons who had undertaken vows)

Among the women who went to Paraṅkuṇṇam from Maturai were also some who took vows praying to the Red Lord Murukaṇ that their wombs might conceive (Pari.8:106).

Kaṭampamar Celvan - *Kaṭappa Marattil Tanṅum Cevvēḷ* (The Red Lord dwelling in *Kaṭampa* tree)
Poets prayed to Paraṅkuṇṇam: "May the earth be full of wealth and the springs full of water though the rains might have failed, so that men and women may go to worship at the fragrant city of the Red Lord, dwelling in the *Kaṭampa* tree, born to the Blue-throated one and the Mother Goddess". (Pari.8:125-130).

Kaṭampamar Neṭuvēḷ - *Kaṭappa Marattil Tanṅum Murukaṇ* (Lord Murukaṇ dwelling in the *Kaṭampa* tree)

Stranger warriors, who never threw retreat in battle, had strength like the majestic Lord Murukaṇ resident in the *Kaṭampa* tree and big arms carrying spears (Peru.75,76).

Kaṭampaṇ - *Kuṭippeyar* (A family name)

Māṅkuṭi Kīḷār has said that in the hamlets of *Mullai* tract, there were no families other than Tuṭiyaṇ, Pāṇaṇ, Paraiyaṇ and Kaṭampaṇ (Puram.335:7,8).

Kaṭampaṇūrc Cāṇṭīliyaṇār - *Pulavar* (A Poet)

As he lived in Kaṭampaṇūr, this poet having the name of a great sage was called Kaṭampaṇūrc Cāṇṭīliyaṇār. The only poem by him is in *Kuṇṭokai* (307). It conveys the longing of the heroine who says to her maid that the hero has

not tried to relieve her distress, though he had seen the tusker trying to please its mate. The comparison of the broken bangle to the crescent moon is a remarkable one.

Kaṭampin Peruvāyil - *Capital city of Nannan* (The Porchway of a big palace with *kaṭampa* trees)

Kalaṅkāykanṇi Nārmuṭiccēral defeated Nannan with his capital at Kaṭampin Peruvāyil where *kaṭampa* trees abounded whose flowers resembled the wheels of a chariot (Pati.Pa.4:7,8).

Kaṭampu - *Kaṭappa Maram* (The *Kaṭampa* tree)

Imayavarampaṇ Neṭuñcēralātaṇ with his warlike fury destroyed the enemies in the island in the sea together with their guardian *kaṭampa* tree (Pati.20:2-5). *Kaṭampa* tree is one of the favourite haunts of Lord Murukaṇ (Muru.225). Lord Murukaṇ the Red Lord, is ensconced in the great *Kaṭampa* tree whose fame is beyond the ken of all intellect (Pari.19:2).

Kaṭamā - *Kāṭṭupacu* (Wild-cow)

Harassed by the hunters in the wood, overgrown with scarlet-ixora plants, the bull of the wild-cow would run fast stirring up gems and gold-dust from the soil in the hill-side (Puram.202:1-4).

Kaṭamān - *Kāṭṭumān* (Wild-deer)

In the evening when the sun sank in the west, the sequestered wild-deer, bewildered and dazed would call aloud for its young mate (Puram.157:9-11).

Kaṭamai - *Kaṭamai Mān* (Wild Ox)

The maid sent the bee as a messenger; "Oh bee! If you go to the hill of our Lord, tell the hero that the younger sister of the farmers weeding the millet-field, beside the grove full of wild oxen, is still with her relatives" (Kuru.392).

Kaṭal - *Āli* (The sea)

Paraṇar sang the praise of Cōlaṇ Uruvap Pakrēr Ilañcēṭcēṇṇi thus: "Seated on the golden chariot with horses harnessed to it, he is resplendent

with the brilliance of the red sun rising from the dark sea" (Puram.4:13-16). The army of Cōlaṇ Kuḷamurrattut Tuñciya Kiḷlivaḷavaṇ resounded like the sea (Puram.42:3). The war-camp vast and noisy, made the onlookers think of the sea. (Puram.294:2) Nāñcil Vaḷḷuvaṇ redoubtable chief of the warriors of the South, had an army vast as the sea and a reputation for victorious warfare (Puram.380:3,5) Paraṇar sang the praise of Kaṭal Pirakkōṭṭiya Cenkuṭṭuvaṇ thus: "The surging sea, with its roaring waves is so vast that its waters are not a whit reduced by the clouds sucking them up; nor does the inflow of the rivers increase them, while the winds ceaselessly buffet its surface. But none of your ancestors had like you entered the sea with his spears and fought and destroyed his enemies" (Pati.45:18-22). Lord Murukaṇ's spear entered the cool sea and shattering its very nature, destroyed the Demon Chief Cūrapaṇmaṇ (Muru.Ve.1) Cōlaṇ Karikār Peruvaḷattāṇ was Lord of the country so well-watered by the bountiful river Kāviri, so that even in the drought when the cloud had forgotten to suck waters from the sea, a *Vēli* of land would yield a thousand *Kalam*s of fine paddy (Poru.236,237, 246-248). The screw-pine tree growing on the white sands in the grove with the waves of the sea dashing against it constantly, bloomed lovely like a swan (Ciru.146,150). The mighty dark sea, roared ceaselessly without any rest by day or night, in the pride of having yielded Toṇṭaimāṇ Iḷantirayaṇ (Peru.Ve.). The cloud, swift and huge, like Lord Tirumāl whose stature grew up to the heavens immediately after king Mahābali had poured the holy water on his palm confirming his gift, sucked up the waters of the cool sea and encircled the world from the right, nestling atop the mountains (Mūl.1-5). As the ornaments and other gifts given as tributes to Neṭuñceḷiyaṇ by those who humbly bowed before him in submission, flooded the city of Maturai, like the great Ganges debouching its waters into the sea through a thousand branches, the city shone resplendent like the land of the Gods

(Matu.694-699). Kāvrippūmpaṭṭiṇam had wide streets where lay in splendid confusion, the pearls of the southern seas and the coral of the eastern sea (Pat.189,193). A minstrel guiding another said to him; "Like the river carrying in its flood the produce of the hills as it rushes to the sea, we too are coming from Nannan son of Nannan with the presents given by him to us" (Malai.51-53). The ship went cleaving through the waters of the big sea with foul smelling waves (Akam.255:1,2). Salt-merchants carried the salt produced by sea-water in their carts (Akam. 295:9,10) The pretty little forehead of the heroine adjoining her dark tresses, looked like the gibbous moon eight days' old, rising out of a dark sea (Kīru.129:3-5). The fishermen heaped up on the dune, the fish netted by them in the sea (Nar.175:1,2). A certain maiden, growing angry when the waves washed away her doll, threw sand into the sea attempting to dry it up (Aink. 124). Herdsmen leapt upon the bulls and held on to them tightly like fishermen climbing into their boats in the sea (Kali.106:24,25). Lord Tirumāl taking the form of a Tortoise, in the ocean full of sharks and buffeting waves, and supporting the Mantara mountain on His back, enabled Nectar to be churned out of the ocean of milk (Pari.Ti.1:64-68).

Kāṭalkelū Celvi - Kāṭalteivam (The sea-Goddess)

The heroine afraid of her father's strict guard if she returned home after playing with her bevy of companions in the shade of the *punṇai* tree by day, stood like a sea-nymph at sundown in the grove by the sea adorned with a wreath of tiger-claw flowers, and a swaying garland of blue-lily flowers (Akam.370:3-13).

Kāṭal Pīrakkōṭṭiya Ceṅkuṭṭuvaṇ - Cēra Vēntaṇ (A Cēra monarch)

He was born to the daughter of Cōḷaṇ Maṇak-kiḷḷi by Iṁayavarampaṇ Neṭuṇcēralātaṇ (Pati.Pa. 5:2,3). His given name being Ceṅkuṭṭuvaṇ, he earned the honorific prefix 'Kāṭal Pīrakkōṭṭiya' as he entered the sea boldly and destroyed his

enemies there, so that the sea itself retreated before him. His name is also written as Cēra-māṇ Kāṭalōṭṭiya Vēl Keḷu Kuṭṭuvaṇ (Puram.369, Footnote) Paraṇar has sung about his victory over the sea, in Akam 212, and Pati. 41,45,46, 48. Mārōkkattu Nappacalaiyār who sang about Malaiyamāṇ Tirumuṭikkāri, has also eulogised his victory in Puram 126. Paraṇar has composed ten poems in the fifth decad and also Puram. 369 in his honour. The happy monarch gave the poet Paraṇar the revenue from Umparkkāṭu and also his own son Kuṭṭuvaṇcēral as a gift (Pati. Pa.5.Footnote). When he went to the Himālayās to bring a suitable stone for erecting a statue in honour of the Divinely chaste Kaṇṇaki, he defeated the Aryan king who opposed him in the North and brought the stone after a purificatory immersion in the Ganges River (Pati.Pa.5: 4-7); He carved his symbol of the bow in the Himālayās (Cīru.48,49). He destroyed Viyalūr of Nannan Vēṇmāṇ and the town of Koṭukūr (Pati.Pa.5:10-12). For the sake of his friend, Arukai, he defeated the Mōkūr Monarch Paḷayan and seized his war-drum; cutting down his guardian neem tree, he sliced it to pieces for making a new war-drum, and carried them home in a cart drawn by the enemy's tuskers, harnessed to it with ropes twisted from the shorn hair of Paḷayan's women (Pati.44:10 - 17; 49:7-17; Pati.Pa.5:13-17). He destroyed the nine contenders to the throne of his brother-in-law Kiḷḷi the Vaḷavaṇ, in a single day's battle at Nērivāyil and stabilised his rule (Pati.Pa.5:18-20). As all these war-like acts are mentioned also in *Cilappatikāram*, the Ceṅkuttuvaṇ of that epic and this monarch may be considered to be one and the same.

Kāṭalmaram - Marakkalam (Sailing-ship)

The paramours of the hero, seizing the hands of the hero pulled him each in her direction, like ship-wrecked persons struggling in the sea pulling a floating plank of wood in different directions (Nar.30:4-10).

Kaṭal Min - *Kaṭalil Vāḷum Min* (Sea-fish)

The lame stork would bring sea-fish as food for its pregnant mate unable to move out (Nar. 263:5-7). At midnight fishermen would go out to the sea for catching sea-fish, and heap them on the grove by the sea at dawn (Nar.388:4-6).

Kaṭalvīlaiyamiltu - *Uppu* (Salt)

Salt-merchants carrying salt the ambrosia yielded by the sea would cook with rice, roasted pieces of the elephant's flesh left over by the warriors of the tract, after the tiger that killed the tusker had eaten its fill of the same (Akam. 169:3-8).

Kaṭal Viḷayamutam - *Uppu* (Salt)

The maid said to the heroine: "I am afraid when you grieve like this, your heart melting like the salt produced by the sea dissolving in the rains" (Nar.88:3-5).

Kaṭalaka Varaippu - *Nilavulakam* (Earth engirt by the sea)

Kumaṭṭūr Kaṇṇaṇār blessed Imaṣavarampaṇ Neṭuñcēralāṭaṇ that he might live long, establishing a blameless and good reputation like the forebears of his line who ruled as absolute monarchs over the vast continent engirt by the sea" (Pati.14:18-22).

Kaṭalaṅkākkai - *Kaṭarkākkai* (The seagull)

The red-billed male of the sea-gull, would probe deep into dark and untidy backwaters for the loach-fish in order to feed its pregnant mate resting in the white sandy shore overgrown with *aṭumpu* creeper (Nar.272:1-6).

Kaṭalaṅkāṇal - *Kaṭarkkaraic Cōlai* (Grove by the sea)

The heroine said regretfully that she had lost her womanly charm praised by her companions playing in the grove by the sea, owing to separation from her lord (Kuru.245:1,2).

Kaṭalaṇ - *Kurunila Maṇṇaṇ* (A Petty chieftain)

Kaṭalaṇ a chieftain was lord of a town called Viḷaṅkil; with his formidable strength he des-

troyed the vast army of his angry foes, together with their war-elephants. He was also known for his munificence (Akam.81:11-13).

Kaṭaluḷ Māyṇta Iḷamperu Vaḷuti - *Aracap Pulavar*. See Iḷamperuvaḷutiyār.**Kaṭalūrp Palkaṇṇaṇār** - *Pulavar* (Poet)

Also known as Kūṭalūr Palkaṇṇaṇār. The P.N. edition mentions Kūṭalūr Palkaṇṇaṇār as the poet who composed the two poems in *Narriṇai* 200 and 380, whereas, Vaiyāpurip Pillai's edition of Caṅkam literature refers to the author of *Narriṇai* 380 as Kaṭalūr Palkaṇṇaṇār. Both the poems cast in *Marutam* genre, are by way of the maid refusing permission to the hero's minstrel. "The heroine with her garment dusty with her work in the kitchen, and smell peculiar to mothers' suckling their babies, is not a fit company for the hero whose hetaerae are ever smartly dressed in fine garments". Thus the maid ironically speaking refuses permission to the minstrel to meet the heroine on behalf of his master (Nar.380).

Kaṭalai - *Tāṇiya Vakai* (A Cereal)

In Pāri's Parampu country, rice was cooked with fragrant ghee in which bengal-gram was fried (Puram.120:14).

Kaṭaloli - *Kaṭalinatu Ōcai* (The sound of the sea)

Cōḷaṇ Rācacūyam Vēṭṭa Perunarkilḷi ever desirous of victory in war, had an army whose sound was like the sea (Puram.377:29,30).

Kaṭavar - 1. *Aracaṇār Ciṟappikkak Kaṭamaippaṭṭa Paṭaiyīrar Mutaliyōr* (Persons bound to be honoured by the king, like soldiers etc)

Atiyamāṇ Neṭumāṇ Añci gave to suppliants who came to him, more gifts than he gave to those whom he was obliged to honour, like his soldiers etc. (Puram.315:2,3).

2. *Kaṭaṅkārar* (Creditors)

The artisan hero, adept in his craft, meeting his

beloved of the same class, way-laid her and asked her about the goods she carried, like a creditor demanding repayment for his debtor (Kali.108:22,23)

Kaṭavan - *Kaṭappāṭuṭaiyvan* (Person obliged to someone)

The heroine said to her maid that the thief who plighted his troth on the day he embraced her soft arms and was obliged to her, was her lord, the hero, who was like a buoy to her (Kuru. 318.6-8).

Kaṭavuṭkaṭan - *Teyvattirkuc Ceyyum Muṛaimai* (Vows made to Deity)

The war-bard and his wife desirous of getting gifts from Karikār Peruvaḷattān, bore patiently the sufferings in the forest on their way, and after discharging their sacred obligations as per the vows to the deity in the wood, proceeded with their journey (Poru.49-52).

Kaṭavuṭkaṭinakar - *Teyvamuṭaiya Kōyil* (Temple with a God within)

When the heroine said to her maid to take her son to all temples with deities and bring him back after circumambulating them piously, she did so but came back much later; whereat the heroine asked her to tell her in which of the houses of his father's paramours she was delayed (Kali.84:6-9).

Kaṭavuṭ Kaṇṇu - *Teivakkarpu* (Divine Chastity)

When the heartless hero, responsible for making the heroine's arm-bands come loose, returned home, his divinely chaste wife welcomed him warmly without showing her displeasure (Kuru. 252:2-4)

Kaṭavuṭ Kāntal - *Kaṭavulukkuriya Kāntal* (The glory-lily fit for a deity)

The hero communing with his heart joyously about his beloved after she had kept a tryst by night with him and returned home, said: "Her arms have the fragrance of the most marvellous

of all the glory-lily flowers put together, that blossom in Naḷli's hillside, haunted by honey-bees, while they give shivering pain even when they are far away" (Akam.152:14-18,24).

Kaṭavuṭ Pattinī - *Teyvamākiya Pattinippen* (Kaṇṇaki Divinely chaste)

Kaṭal Pirakkōṭṭiya Ceṅkuṭṭuvan, desirous of erecting a statue for the chaste matron Kaṇṇaki went to Northern lands, defeated the Aryan king who opposed him in battle, and selecting a suitable stone from the Himālayās, brought it home after a purificatory immersion in the Holy Ganges river (Pati.Pa.5:3-7).

Kaṭavuṭ Paḷli - *Bauttappaḷli* (Buddhist Monastery)
Elderly matrons, hugging their young children went to the Buddhist monastery and offered worship therein, with flowers and incense (Matu. 461-467).

Kaṭavuṭ Peyariya Kānam - *Korṛavaiyākiya Kaṭavuliṇ Peyar Koṇṭa Kāṭu (Vintāṭavi)* (The forest bearing name of the Goddess of Victory)
Ilañcēral Irumporai came of a glorious line of kings who had fought with their foes in the sea, destroying their guardian *kaṭampa* tree, and established their fame in this wide world engirt by the sea, with its lofty mountains and the great forest bearing the name of the Goddess of Victory (Korṛavai) (Pati.88:2-6,14).

Kaṭavuṭmai - *Kaṭavul iṇmai* (Godly nature)

When the hero gave a false excuse for his coming home late, that he had been to see the gods, she asked ironically which among the *hetaerae*, with a divine nature, was the God he had been to see (Kali 93:8-10).

Kaṭavunar - *Viṇṇuvuṇ* (Persons who ask something)
The hero grieved at heart that her lord had not come, even at sunset when as usual the stewards began to query at the entrance, if guests were still to come in before closing the gates (Kuru. 118).

Kaṭavuvōr - Celuttuvōr (Drivers)

Among the men who went to bathe in Vaikai river, some rode fast horses and some were mounted on elephants (Pari.12:28).

Kaṭavuḷ - Teyvām (Deity/God)

Even if it be the small-leaved flower of the Madar plant, God will accept the offering made by a sincere and loving devotee (Puram.106:2,3). Hunter-families offering high sacrifices prayed for rains and it poured in profusion; when they prayed again to God for less of it, their prayer was answered, at which they were overjoyed (Puram.143:1-4). No God was worshipped with paddy, other than the memorial-stones for warriors who fell fighting bravely against the oncoming enemy and slaying their tuskers themselves were killed (Puram.335:9-12). Under Iṁayavarapan Nētuñcēralāṭaṇ's benevolent rule, the jungles became temples where the deities dwelt (Pati.13:20). The palace of Ōymānāṭṭu Nalliyakkōṭaṇ, had an ever-open gateway as if it were the Mēru mountain where the God dwelt, with one of its eyes open (Ciru.205,206). The bright lotus flower blooming red as fire, in the big pond full of water, dear to the Gods, was not to be touched by human hands (Peru.289, 290). Between the second quarter and the fourth quarter of the night, the deity would roam about (Matu.651). The mother of the heroine, believing the words of learned men that her daughter's malady was caused by a deity, offered worship to the God with many forms, with fragrant flowers and odorous incense; but as still the malady did not abate, the mother became agitated in her heart (Kuri.3-8). Lord Civan who swallowed the terrible poison that frightened the whole world, dwelt in the hill called Naviram (Malai.81-83). The maid said to the heroine: "Our parents have agreed to give you in marriage to the youth loved by you; let us also pray with folded hands to the household God and offer sacrifices to Him so that the marriage-day may come soon" (Akam.282:12,15-18).

The peacock that ate unwittingly the ear of corn marked as offering to the Deity by the *Kurava* in the millet-field, shivered in fright like the body of a frenzied female dancer possessed by a deity (Kuru.105:1-4). In the *veṅkai* tree on the ridge of the field, with fiery blossoms, a deity dwelt (Nar.216:6,7). The maid dissuaded the hero from parting from the heroine, as she was the darling daughter of the hunter of the hills, who got her as a boon by Lord Murukāṇ's grace (Aink.257). At the end of the aeon when all lives were destroyed, the God green on one side (Lord Rudra), cleft open the chest of Death on his Buffalo Mount, and gave his entrails to the goblins (Kali.101:24-26).

2. Tēvar (Celestial beings)

In Palyānaic Celkelu Kuṭṭuvaṇ's country, the oblation offered in the sacrifice made to the Gods, was desired also by the celestial beings the Dēvas (Pati.21:5-7,15).

3. Korṟavai (Goddess of Victory)

Aricil Kiḷār blessed that Peruñcēral Irumporai's fame may last long like the Ayirai mountain where the Goddess of fearsome tradition, the Goddess of Victory dwelt (Pati.79:18,19).

4. Kaṭavuḷ Taṇmai (Divine nature)

Kaṭuvaṇ Iḷaveyiṇaṇār refers to Lord Tirumāl as full of supremely divine nature (Pari.4:63).

5. Aruntati (The divinely chaste Aruntati)

The great Queen of Celvak Kaṭunkō Vāliyaṭaṇ, had a fragrant forehead and a chastity not less than the divine Aruntati's (Pati.65:9,10)

6. Muṇivar (Sages/ascetics)

The heroine said to her maid that though her lord was so near to her as to be seen with the eyes, yet he was keeping her away from his heart, like the of followers of ascetics who maintain always a distance from them out of respect for them (Kuru.203:3-5).

7. Tēvattaccaṇ (The celestial carpenter)

The heroine had a beauty of form resembling the famous statue at the Kolli Hills carved by the celestial carpenter (Akam.209:15-17).

8. *Teivakkarpu* (Divine chastity)

Aruntati is pointed out (to the newly-wedded bride and her groom) as a star 'Cālīṇi' (Alcor) of divine chastity (Pari.5:44).

Kaṭavuḷ Caṅṅa Kaṟpu - Teivattanmai Vāynta Kaṟpu (Chastity of a Divine Nature)

Vaṭama Vaṇṇakkaṇ Pēri Cāttanār blessed that Pāṇṭiyaṇ Ilavantiakai Paḷḷi Tuñciya Naṁmāraṇ and his divinely chaste wife along with their children, might prosper (Puram 198:2-5).

Kaṭavuḷ Maram - Teyvam Taṅkiyirukkum Maram (The tree where a deity dwelt)

Beside the tank in front of the hero's village there was an ancient tree where a deity dwelt (Nar.83:1,2).

Kaṭavuḷ Mīn - Teyvakkarpputaiya Vinmīṇakatikaḷum Aruntati (Divinely chaste Aruntati shining as a star) (Alcor) Of the seven wives of the seven great sages, Aruntati is venerated as 'a chaste star' (Pari.5 44).

Kaṭavuḷar - Teyvaṅkaḷ - (Deities)

See Kaṭavuḷ-1.

Kaṭavuḷalam - Teyvamuṟaiyum Ālamaram (The Banyan tree where a deity dwelt)

The crows in the banyan tree with long aerial roots where a deity dwelt, ate sacrificial balls of the rice offered therein (Nar 343:4,5)

Kaṭavuḷuṭiya Pāvai - Kaṭavuḷarāl Elutapperra Kollip Pāvai (The statue at Kolli Hills designed and carved by the deities)

The heroine was beautiful like the statue at Kolli Hills belonging to Poṟayaṇ, carved by the Deities, such that the entire hill-side became radiant because of it (Akam.62:13-14).

Kaṭaṅkarai - Kaṭalin Aṇai (Sea-shore)

The small white-banded crow lived on the shore of the great sea (Kuru.246:1)

Kaṭarpatai - Kaṭarcēnai (Navy)

The warlike king of Cōḷa country, Nalaṅkiḷḷi amassed much wealth by defeating with his mighty navy, enemies in sea - battles (Puram.382:1-3)

Kaṭarparappu - Kānaliṭam (The sea-shore)

The maid asked the hero: "What do you lose if you were to stay in our pleasant village by the sea-shore, relieving the distress of the heroine caused by you?" (Akam. 340:12,13,24).

Kaṭarreyvam - Kaṭalākiya Teyvam (The deity of the sea)

When the heroine in the *neytal* tract was playing on the swing, the hero came up to her, and swearing before the sea-deity that he would never part from her, embraced her arms (Kali. 131:1,2).

Kaṭaru - Kāṭu (Forest/wood/jungle)

Cōḷaṇ Rācacūyam vēṭṭa Perunaṅkiḷḷi, gave to the drummer-bard who came to him, gems yielded by the hills, gold thrown up by the forest, and the pearls produced by the sea (Puram.377:13-18). Peruñcēral Irumporai won a great victory by destroying Takaṭūr with its defensive forests, and many wooded villages full of much produce (Pati.78:7-9). Bucks with their does gambolled about in the wood where they grew up, throwing up gold-dust from the soil (Matu.274-276). The desert-track in the wooded wilderness without the beauty of the hills, was cruel to travellers (Akam.325:10,11). The hero returning home after successfully completing his work, said to the maid that he was always thinking of his beloved with dark tresses redolent with the fragrance of the *veṭci* flowers growing luxuriant in the woods traversed by him (Kuru.209:4-7).

2. *Malaic cāral* (Hill-slope)

The hero crossed the jungles in the hill-side with

dry peaks, where big bamboos rustled in the wind (Akam.395:14,15).

3. *Malaivaḷi* (Mountain-path)

As the corpses of the travellers slain by the bandits began to stink beside the cruel mountain paths, even the hungry jackals went back without eating them (Nar.164:6-10).

Kaṭaṇ - 1. *Kaṭamai* (Duty)

As the body of the brave warrior was riddled with the arrows and spears thrown by the enemy soldiers in the discharge of their duty, his body and the invisible life within were both destroyed (Puram.282:4-6). The poet Poṇmutūyār sums up the duties of man, making a woman of a warrior-clan his mouthpiece: "It is the duty of a mother to give birth to a son and to rear him to manhood; it is his father's duty to make him a good man; the duty of a blacksmith is to make a spear for him to fight with; a king's duty is to show him the path of good conduct; it is the duty of a brave man to go forth to the battle-field and return home victoriously after slaying the tuskers of the enemy" (Puram.312). Brahmins well-versed in the scriptures, performed a sacrifice discharging a sacred duty (Peru.315,316). After the death of discerning patrons who knew the difference between good and evil, noble Nannaṇ undertook and discharged their duty of giving to charity (Malai.542,543). The maid said that the hero went away motivated by a desire to earn wealth, with which to discharge his duties to his friends and his family (Kuru.255:6,8). The heroine said to her maid that her lord who was a good man, would not fail in the discharge of his duties to others (Nar.327:4,5).

2. *Muraṇmai* (Propriety/obligation)

Neither paddy nor water is the life for people of the world; it is the king who is the life of a land; therefore, many-speared monarchs have an obligation to know that they are the life and breath of a country (Puram.186:1-4).

The minstrel was an expert in playing on his yāl properly according to tradition (Pati.67:3). It is the prime obligation of all good men of the world to look upon the pain of others as their own (Kali.139:2,3).

3. *Kāṭu* (Forest)

The maid asked the hero intent on leaving the heroine in order to earn wealth, if it were worthwhile to go seeking for it, crossing the forest just because it was ignoble to turn away suppliants empty-handed when they came begging for their livelihood (Kali.2:19,20).

4. *Koṭuttu Vāṅkum Poruḷ* (Loan)

It is the nature of the world to show a pleasant face when borrowing money for one's livelihood and to put on sour looks when returning the same (Kali.22:1-3).

Kaṭā - *Kaṭāvīṭumīṭam* (Field of second threshing - here the battle-field)

The drummer-bard went about beating his drum in the battle-field where soldiers lay slain like sheaves in a threshing-floor after the second threshing (Puram.371:16-18).

Kaṭāakkalīru - *Matamuṭaiya Anyāṇai* (The bull-elephant in rut)

The maid said to the herdsman-hero: "If you can overcome the fearless bull fiercer than a tusker in rut, the arms of 'this cowherdess will be more victorious than other maidens here'" (Kali.101:36-38).

Kaṭāam - 1. *Matanīr* (Ichor flowing in rut)

Atiyamāṇ was terrible to his foes, like a bull-elephant ichorous and uncontrollable (Puram.94:4,5). The fields trampled upon by the terrible war-elephants with ichorous heads, would not yield any more (Pati.25:2,3). The angry elephant trained in warfare, with ichor oozing from its head, killed many soldiers in the battle-field (Matu.44-48). The cloud barren after it had exhausted itself with repeated rains, moved

about in the sky, like elephants whose flow of ichor had stopped (Akam.125:8-10). The cataract in the hill looked like the single tusk, of an elephant no longer angry, its flow of ichor having ceased (Nar.18:8-10). The heroine sulked with the hero thus, comparing his paramour to an elephant in rut: "The new elephant, with its ichorous flow, will not allow you, the mahout, to mount it; you had better go back and see that it does not go out of control" (Kali.97:30, 31).

2. Ōcai (Sound)

The many sounds rising from the low hills and the peaks, together with the other sounds and the trumpeting sounds of the hill-like elephants in rut, resounded in all directions (Malai.345-348).

Kaṭāyāṇai - Matam Mikka Kaṭiru (Ichorous elephant)

The side of the drum beaten by the drummer, looked like the foot-print of an ichorous elephant (Puram.368:14,15). The cataract descended from the hill, like the ichor flowing from the jowl of a ruttish elephant (Akam.205:16-18). The big trunk inserted into its mouth by the ruttish elephant in the jungle, resembled a snake entering a mountain-cave (Akam.391:10-13).

Kaṭāvuṟuttal - Kaṭāviṭṭal (Second treading after a harvest)

In Nannan's hillside, lay the seeds the jackfruit thrown down by persons eating the fleshy drupes; boys would tie together calves and make them tread upon the seeds beating them with fragrant petals of the glory-lily, in order to get the benefit of the beaten seeds (Malai.289,336-339).

Kaṭakkaṭiru - Matattinaiyuṭaiya Anyānai (The bull-elephant in rut)

Women not unlike peacocks in beauty and grace, with their husbands resembling elephants in rut, came and offered worship at the holy temple

of Lord Āticēṭaṇ enshrined in Kuḷavāy (Pari.Ti. 1:61-63).

Kaṭām - Matanir (ichorous flow)

The tiger attacked the bull-elephant with its white tusk and ichor flowing from its jowls (Kali.46:3,4). The bull-elephant with beautiful tusks with excessive ichor flowing from its head behaved as it liked, careless of the goad of the mahout, and refusing to carry out his orders. (Kali.138:1,2).

Kaṭāvalittal - Kaṭāviṭṭal (Second treading after a harvest)

Strong-bowed youths obtained from their king the paddy heaped up in the morning after the stacked-up sheaves tall as hills had been subjected to a second treading (Puram 353:8-10).

Kaṭi - 1. Kāval (Guard)

Neṭumāṇaṇci had conquered many forts with well-guarded ramparts (Puram.92:4-6). Merchandise in plenty that had not been measured, lay piled up in the well-guarded custom house (Pat.131-133). The tigress watched over the tiger lying wounded in its mountain-lair after its fight with the elephant (Akam.362:3-6). Watchmen guarded the city during the night-hours (Kali.142:33).

2. Muṇam (Fragrance)

The fine smell wafted by the fragrant flower distressed the heroine at night (Kali.29.21).

3. Mikuti (Excess abundance)

The roaring of the big tiger after it had killed a tusker resembled the excessive rumbling of thunder (Nar.344:9.10). Trees grew in abundance in the islet in the midst of the river (Kali. 48:5-7).

4. Ciraṭṭu (Greatness)

Maturai city on one side was enclosed by hills of exceeding greatness with Kuriṇci traits where grew the strong-

stemmed *vēṅkai* trees (Matu.300-301). After the water - festival celebrated by the women in Vaikai river, the importance of the celestial world became less (Pari.12:99).

5. *Tirumaṇam* (Marriage)

The heroine said to her maid: "It would be good for us if the marriage to be celebrated in our house should be with our lord, - if only some one were to reveal to our mother my true love for him" (Kali.54:16,17).

6. *Putumai* (Novelty)

The peacock in the *Kurava's* field that had unwittingly eaten the sheaf of millet-corn set apart as fresh, unsullied offering to the God, began to tremble and shiver in fright (Kuru.105:1-4).

7. *Viḷakkam* (Brightening)

Cattle grazed on *arukam* grass in the pasture-land brightened by heavy rains (Kali.109:1,2).

8. *Accam* (Fear)

Nārmuṭiccēral, sounding the war-drum, destroyed the fortress of his angry, *tumpai* clad enemies in the battle-field, making them cry out for mercy (Pati.39:3-8).

9. *Kaṭumai* (Power to do harm)

Players-minstrels were warned about the powerful flower of the dark-lily with regular petals beloved of the deity, which would make them tremble in mortal fear even if it were touched unwittingly (Malai.188-191).

10. *Pēy* (Goblin)

The goblin-cook cooked food and gave it to the soldiers in the battle-field, who never knew retreat (Matu.363-8).

11. *Viḷakkamuṭaiya Tālam* (Bright instruments of music)

The player-minstrels brought with them musical instruments like *ellari* with bright notes of music coming out of them (Malai.10).

12. *Varaivu* (boundary)

The strong fortress with a boundary (Kali.110:1).

13. *Pūcai* (Worship)

The hierophant tethered the ram for sacrifice in the *kaṭampa* tree to which worship was offered (Pari.17:3).

Kaṭikā - *Kāvaṛcōlai* (A grove, well guarded)

Nampineṭuñceḷiyaṇ adorned himself with flowers from the well-guarded grove (Puram.239:2).

Kaṭikai - 1. *Kaṇṭacarukkarai* (Candy sugar)

People of Maturai got as their food candied sugar, sweet as ambrosia and rice cooked with meat and tubers (Matu.532-535).

2. *Kāmpu* (Stem)

Maḷava warriors had long spears, with sharp points, and well-jointed stems with small bells tinkling in turn (Akam.35:3,4).

3. *Tuṇṭam* (Piece)

The sweet secretion from the bright teeth of the heroine, tasted delicious like the bottom-piece of a sugarcane (Kuru.267:2-4).

4. *Kaṭṭuvaṭam* (Necklace)

The mare ridden by the hero, (his paramour), had a necklace of blue gems adorning its neck (Kali.96:10).

Kaṭikai nūl - *Kāppunāṇ* (Sacred knot for protection against evil)

As the king had left the queen in order to wage a war, his queen wore a bracelet made of right-whorled shell, upon her hands bearing the marks of golden bangles, and a sacred thread for protection against evil; she was otherwise unadorned (Netu.141,142).

Kaṭinakar - *Maṇamaṇai* (Wedding-house)

On an auspicious day, the wedding-house was decorated, worship was offered to the deities, and the drums happily sounded announcing the wedding about to take place (Akam.136:5-8).

Kaṭippakai - Veṇṇiṇi Kaṭuku (White mustard)

Player- minstrels who were well-versed in scriptures tested the strings of their *yāl*, listening carefully to the sounds produced, not even the tiniest twist of the size of even a white mustard going unnoticed (Malai.22-24).

Kaṭippu - 1. Kuruntaṭi (Short stick)

Drums were beaten with a short stick (Puram. 158:1).

2. Kulāy (Pipe)

Hunter-maidens collected in bamboo-pipes the mature flowers sucked by the troop of bears, and sold them in the streets of the small villages (Akam.331:1-7).

3. Kāval (Guard)

The bright town with a strong guard (Nar.98:8).

4. Kātuvaḷarkkum Aṇi (Ornament for lengthening the ear-lobe)

Women wore pendants on their ears, - the earlobes already elongated by wearing ornaments intended for the purpose (Pari.Ti.1-33).

Kaṭimakai - Maṇamakai (Bride)

In the rainy season, the jasmine blooming on the creeper fragrant like the tresses of a bride, prevented the bees from going elsewhere (Akam. 244:4-6).

Kaṭimaram - Kāvalmaram (guardian tree indicating sovereignty)

Neṭuṇṇēliyaṇ cut down with axes the sacred guardian trees in the groves of his enemies and shattered their power (Puram.23:8,9). The vanguard of the army of Kaḷaṅkāykanṇi Nārmuṭicēral, tethering war-elephants to the sacred trees in enemy countries, destroyed the water resources therein (Pati.33:2-5).

2. Kaṭuttari (Post for tethering animals)

The elephants of the king who was angry because his suit for the hand of a maiden had been refused by her father, broke off their tethers from

the posts, rearing to fight (Puram.336:1-4).

3. Pūcaiṇṇaiyamaram (Tree at which worship is offered)

The hierophant tethered the ram to the *kaḷampa* tree, at which worship was offered (Pari.17:3).

Kaṭimanai - 1. Kāvalaiṇṇaiyā Kōyil (Araṇmanai) (A well-guarded palace of the king)

When Kiḷḷivaḷavaṇ besieged Karuvūr, the sound of his soldiers cutting down the guardian-trees in every grove outside the city, echoed in the well-guarded palace of the defending king inside (Puram.36:7,10).

2. Varaiṇṇaiyā Illaṇ (Life of a householder after marriage)

The hero about to part from his beloved, wondered if she were capable of running the household after their marriage, till he returned (Kali. 24:9).

Kaṭiya Neṭuvēṭṭuṇ - Vaḷḷal (A patron)

He was a hunter chieftain, who helped those who came to him for succour, and destroyed his enemies; he was lord of Kōṭai Hills. Peruntalai Cattanār has sung his praise in Puram. 205. It is learnt from the foot-note to the poem, that he delayed his gift to the poet.

Kaṭiyālūr Uruttiraṅkaṇṇāṇār - Pulavar (A Poet)

His given name was Kaṇṇāṇār; Kaṭiyālūr in Tirunelveli was his native place (PPI.P.203). Perhaps *Uruttiraṇ* was his father's name. From the comments of Pērācīriyar for verse 74 in *Tolkapiyam Marapiyal*, he is deemed to have been a brahmin. 402-404 of *Perumpāṇār Rūppaṭai* reveal that he was much devoted to Lord Tirumāl. *Toṇṭaimāṇ Ilantirayaṇ* is the hero of his long poem *Perumpāṇār Rūppaṭai*. *Karikār Peruvaḷattāṇ*, the hero of his second long poem *Paṭṭinappālai*, gave him sixteen hundred thousand gold pieces as a gift for singing his praise. *Kuruntokai* (352) and *Akanāṇṇūru* (167) were also composed by him. He has finely brought out the nature and character of the four types of land-division, and

the customs and practices of the people living therein. In Kuru (352) his psychological insight into the heart of a woman suffering in the agony of separation may be seen; Akam (167) refers to the deity having left his fane, from the town deserted by the citizens in fear of the marauding-hunters.

Kaṭu - 1. Nañcu (Poison)

The snake has teeth with hidden poison in them (Puram.17:38).

2. Kaṭu maram (Myrobalan tree)

In the hillside the myrobalan tree grew in abundance (Malai.14).

Kaṭukkai - Konrai (Cassia)

Tillers who harnessed the bulls to their new ploughs, adorned themselves with cassia flowers (Pati.43:16).

Kaṭukuperuntēvaṇār - Pulavar (A Poet)

Peruntēvaṇār was his given name; the prefix *Kaṭuku* (Mustard) cannot be explained. Perhaps he was engaged in mustard business. Dr. U.Ve. Ca. holds that he might have belonged to Kaṭukuccantai in Pāṇṭiya country (*Kuruntokai*. "History of Poets"). His poem *Kuruntokai* (255) refers to the hero going to several places in search of wealth to discharge his duties. Vaiyapurippillai's edition refers to him only as 'Peruntēvaṇār'.

Kaṭuñkaṇ - 1. Vaṇkaṇmai (Cruelty)

Cruel, fierce and murderous tusker (Puram.14:1). The cruel and ferocious tiger came out of the rocky cleft and roared (Akam.168:11,12). In the desert tract, cruel bandits lying in ambush awaiting travellers, became sad when none came their way to relieve their want (Akam.365:7-9).

2. Tarukaṇmai (Cruelty/ferocity)

The cruel, ferocious boar (Puram.168:4). Cruel and ferocious warriors burnt the towns of the enemies (Matu.691-692). The mother, of the heroine who had eloped with her lover,

grieved to think of her darling daughter following the fierce youth, brave as a bull, as he walked ahead fearless of the bandits on the way (Akam. 321:12,13).

3. Añcāmai (Fearlessness)

The heroine crossed the wilderness in the tall chariot with her fearless lover, brave as a bull (Aink.385:1-3).

Kaṭuñkāl - Culaṛkārṛu (Whirlwind)

The sailing ship, tore through the waves of the sea driven by the whirl wind, with its sails hoisted on its mast, to enable it to reach the port quickly (Matu.76-79).

Kaṭuñkārru - Culaṛkārṛu (Fierce wind)

As the farmers winnowed the paddy after the treading of the sheaves of corn by the bullocks the dust blown off by the fierce wind, spread and settled upon the salt-pans nearby. (Akam. 366:2-5)

Kaṭuñcūl - 1. Mutaṛcūl (First pregnancy)

Women in their first pregnancy went to the temple and worshipped the lord, with necessary offerings, walking gracefully like peacocks (Matu. 607-609). Like a woman in her first pregnancy, yearning for sour-tasting things, finding it difficult to walk bearing a child with a twelve months, gestation in her womb, the rain-cloud laden with water was unable to climb over the hills. (Kuru.287:3-8). The cow after delivering its first calf, would not go out to graze even after dawn, but instead hover round its young one tethered in the shed (Kali.110:12-14).

2. Niraicūl (Advanced state of pregnancy)

The white heron on the *punṇai* branch, in its advanced state of pregnancy, was scared of the sound of the waves (Nar.31:10,11).

Kaṭuñcol - Vañcol (Harsh words)

The hero standing at the gate of the house pleaded his love, as if he had not heard the

harsh words spoken by her about his conduct (Kali.97:1).

Kaṭuntoṭaikkāvinār – Pulavar (A Poet)

He belonged to a place called Kaṭuntoṭaikkā (PPI.P.204). He might have got this name as he had coined a phrase 'Kaṭuntoṭaikkā' to denote a 'Kavaṭi' with bundles of sharp arrows hanging from each shoulder. Another surmise is that Kāvinār might have been the poet's name, the name given to the deity of a grove (Pūṅkāvaṇam). Akanāṇūru 109 stands in his name. It is cast in the form of a speech by the hero halfway across the wilderness, to his own heart desirous of returning to the heroine, describing the charms of his beloved and also the difficulties of the passage across the desert tract.

Kaṭuntōṭ Karavīraṇār – Pulavar (A Poet)

'Karavīram' refers to oleander flowers 'Karavīran' is one the names of Lord Civaṇ as he wore oleander flowers. Karavīram is also a saivite shrine near Tiruvārūr in Thanjavur District. Dr. U.Ve.Ca. holds therefore that this poet got his name from one of the above (*Kuṇṭokai*. History of Poets) V.P. includes him in the list of persons who got their names from limbs of the body. He has authored the poem numbered 69 in *Kuṇṭokai*. He has very fancifully and movingly described the tragic sensibility of a female monkey on the death of its mate, unable to bear the pain of its widowhood; leaving its helpless, inexperienced young one in the care of its tribe, the female monkey climbed up a steep precipice and leapt to its death. The maid in the poem thus informs the hero by implication that if he were to meet with some danger on the way to the night-tryst, her mistress would not survive him.

Kaṭuppu – 1. Viruviruppu (stinging)

Atiyamāṇ Pokuṭṭeḷiṇi gave to the drummer-bard who sang his praise, matured toddy pungent and stinging like a scorpion's poison (Puram.392: 16-18).

2. Viraiyu (Speed)

Horses with the speed of the wind galloped apace. (Akam 224:5).

3. Vekuṭci (Wrath)

Lord Tirumāl shows his wrath to evil-doers making them suffer great pain (Pari.4:49-51).

Kaṭuppuṭaiṇparavai – Kuḷavi (Wasp)

In the fertile fields, the ripe ears of fine paddy appeared like a swarm of wasps whose poisonous sting was painful (Peru.228-230).

Kaṭumpakal – Naṇpakal (Noon-day sun)

The heroine afraid to face even-tide, said: "Oh noon-day Sun! I wish you to stay on like this spreading your rays on earth without setting in the evening" (Kali.145:26-30).

Kaṭumpu – Curram (Kinsfolk)

Vaṇparaṇar said that the kinsfolk of the player-minstrels, having been rid of their poverty by the munificence of Vēlvilōri, soon forgot their very profession of singing and dancing (Puram. 153:4-12). Imayavarampaṇ Neṭuṇcēralātaṇ, slaying the soldiers of the enemy, made the enemy kings tremble by destroying their kinsfolk and men around him like ministers and other officials (Pati.12:1-3). It behoved a householder to feed his guests of high-born families with their kinsfolk, with good food cooked with meat and ghee, and then only eat what remained, served by his wife (Karu.204-207) Kīrantaiyār prayed to Lord Tirumāl along with his kinsfolk bowing many times with his head so that he might be freed from delusion and attain true realization (Pari.2:72-76)

Kaṭumā – 1. Kutirai (Horses)

The hero returning home said to his charioteer; "Drive the horses faster so that my beloved may be relieved of her agitation before eventide advances" (Kuru 250:3-6).

2. Yānai (Elephant)

To the monarch who rules the world as sole

sovereign, as well to his mahout who guards his war-elephant night and day without sleep, a quarter measure of corn is food enough; a two-piece garment is dress enough (Puram.189:1-5).

3. Koṭiya Vilanku (Wild animal)

The maid grieved to think of the hero coming by midnight by the watery path, unfrequented by people, where wild animals moved about (Nar. 257:8-10).

Kaṭumāmaravar – Yanai Vīrar (Elephantry men)

Palyāṇaic Celkeḷu kuṭṭuvan ruled his country in peace. His elephantry men with ankleted legs bearing marks of the straps, and known for their valour in destroying the elephant-corps of the enemy, forgot the art of bowmanship because of the long peace. (Pati.28:1-5)

Kaṭumāṇ – Kutirai (Horse)

The heroine said to the maid: "I have agreed to go with the lord of the coast when he comes at mid-night riding his tall chariot to which are harnessed, horses with bright manes bearing the fragrance of the fresh flowers of the grove by the sea". (Nar.149:5-9)

Kaṭuvali – Cūṟāvali (Whirl-wind)

The sound of the nodes of the bamboos bursting in the fire kindled in the bamboo-forest and fed by the whirl-wind, drove the herd of stags away (Akam.47:4-7). The big stone covered with red coral-tree flowers scattered by the whirl-wind looked like an elephant enveloped by fire in the jungle (Akam.223:5-7). The gooseberries shaken down by the whirl-wind lying on the stony pathways beautified the ground covering it like golden coins. (Akam.363:6-8)

Kaṭuvan – Aṅkuraṅku (Male monkey)

The male monkey seizing the spiny jackfruit from Mutiram hills called to its mate with a fluffy head, beckoning to it with its hands (Puram.158: 23-25). The hero's hill had a male monkey which went to the tribe of a soft-fingered female

monkey, asking for its hand in marriage. (Kali. 40:15-18)

Kaṭuvan Maḷḷaṇar – Pulavar (Poet)

With the given name Maḷḷaṇar and hailing from the place called Kaṭuvan, this poet's name also appears as Maturai Tamiḷa Kūṭṭaṇār Kaṭuvan Maḷḷaṇar. The second name may either mean that he was Kaṭuvan Maḷḷaṇar son of Maturai Tamiḷa Kūṭṭaṇār or that he was Maḷḷaṇar of Kaṭuvan village adept in Tamil dance. U.Ve.Ca. in the "History of *Kuṟuntokai* Poets" feels that it is possible he was an army captain with political connection. Four of his poems in the four genres *Neytal*, *Marutam*, *Mullai*, *Kuṟiñci* three in *Akanāṇṭuṟu* 70,256,354, and one in *Kuṟuntokai* 82 bear witness to his poetic talents. A rare reference to the Rāmāyaṇa is found in *Akanāṇṭuṟu* 70; Lord Rama seated under a banyan tree by the sea-shore and taking counsel with his advisers about the proposed invasion of Srilanka to recover Sri Sita, raised his hands to quieten the chirruping of the birds. Akam.256 describes the punishment meted out by the elders of a village to an unrighteous cad who made love to young woman of Kaḷḷūr and later forswore all knowledge of her, by tying him to a tree and pouring quicklime on his head.

Kaṭuvan Iḷamaḷḷaṇār – Pulavar (A Poet)

P.N. would say in the 'History of Poets of *Narriṇai*' that Kaṭuvan Maḷḷaṇar and Kaṭuvan Iḷamaḷḷaṇār are one and the same person, an opinion shared by Dr. U.Ve.Ca. V.P. however considers him to be a different poet. The pre-pallavan Index considers him to be a young army captain belonging to Kaṭuvan village, younger brother of Kaṭuvan Maḷḷaṇar or his son. The only poem in *Narriṇai* composed by him (150) in *Marutam* genre brings out the deep and sincere love of the hero's concubine towards him.

Kaṭuvan Iḷaveyiṇaṇār – Pulavar (A Poet)

Hailing from the village called Kaṭuvan this

poet belonged to the hunter clan. He composed the third and the fourth song on Lord Tirumāl and the fifth on Lord Murugaṅ in *Paripāṭal*. He was devoted to both the Gods; philosophical truths find a place in the Tirumāl poems. That he was well-versed in Vedic lore is evidenced by his frequent references to Vēdic truths and principles in his poems. He has sung about the birth and greatness of Lord Murugaṅ in a narrative style in *Paripāṭal* 5. His passionate appeal to the God is acceptable to every one "Oh Thou, with *kaṭampa* garlands! What I implore from Thee are not wealth, gold or sensuous enjoyment; I beg only for Thy grace love and righteousness" (Pari.5:78-81).

Katai - 1. *Vāyil* (Gate)

Sounding his drum the war-bard stood at dawn outside the gate of Kuḷamurṟattut Tuñciya Kiḷḷivaḷavaṅ bidding him to wake up (Puram. 397:6-11). The foster-mother confined the heroine to the house saying "As you have passed your childhood and became an adolescent you are liable to be watched; you cannot even go to the gate" (Akam.7:5-8). The hetaera came even at dawn to the gate of the heroine's house and addressed the hero with harsh words (Kali.97:3-5).

2. *Kōṭi* (End)

The minstrel's wife with deadly arched eye-brows, had rich eyes with side-long glances (Poru.26,47). The heroine with dark eyes red like the back of the plump moist jasmine in the rainy season, seized the end of the float in the water-sport when her maid took hold of the same end (Kuru.222:2,6).

3. *Ellai* (Boundary)

Maturai city was boundlessly fertile and prosperous with the tributes offered by the kings and the elephants left by the enemies in the battle-field (Matu.687-699).

4. *Iruti* (End)

All those who enjoyed themselves in various ways during the course of the night at Kāviriṭṭam-

paṭṭiṇam, for getting everything would begin to sleep towards the end of the night (Pat.106-115).

5. *Irantu Paṭṭal* (Dying)

The heroine's arms withered as she was unable to bear the delay in marriage owing to exceeding passion almost to the point of dying (Kali.45:14, 15).

6. *Muṭivu* (End)

The flooding passion of the hero for the heroine when he parted from her came to an end when he returned to her and their love was fulfilled (Kuru.99:4-6).

7. *Nuni* (Tip)

Sooth - saying women had small wands with silver tips (Kuru.298:6).

8. *Talaivāyil* (Porch - way)

The porch way of Nalliyakkōṭan's palace difficult of access to others, was ever open to war-bards poets and holy brahmins (Ciru.203-206).

9. *Aṭippākam* (Bottom)

The minstrel's wife had ears resembling loops on the bottom of a pair of scissors (Poru.29,30).

10. *Kāmpu* (Stem)

Warriors with bright swords placed their dark-stemmed spears against the wicket gate (Malai. 485-491).

11. *Puraṅkaṭai* (Outside)

As the chieftain of the small town with a small yield of millet gave away to minstrels what was left of it, after his creditors had appropriated their dues, the outside of his mansion became empty and desolate (Puram.327:2-4).

12. *Viṭṭanaikkāṭam* (Emporium)

Commodity-sellers at Maturai city came to their stalls at dawn to sweep and cleanse them with cow-dung water. (Matu.661-686).

13. *Piṭṭakuti* (rear - end)

The rear - ends of bees have lines on them (Matu.717).

Kataikkan - *Kaṇṇiṇ Kaṭaippakuti* (Corner of the eye)
The queen of Pāṇṭiyaṇ Neṭuñceḷiyaṇ sad at the absence of her lord flicked off with her pink fingers, the tears falling from the corners of her eyes (Netu.164-166).

Kataikkulaṁ (The star Tiruvātirai)
The star Tiruvātirai (Betelgeuse) having the star Punarpūcam (Pollux) of the shape of a pond at its edge (Puram.229:1,12).

Kataikkoḷli - *Koḷḷikkattai* (Fire brand)
In Parampu hill, as the faggot of sandal wood was used as a fire brand, its fine fragrant smoke curled itself around the flowering branch of the *vēṇkai* tree nearby (Param.108:1-4)

Kataikōl - *Tikkaṭaiyum Kōl* (Fire - drill)
At midnight during the rainy season the shepherd would stand with a burning fire-brand lit by the fire-drill in order to protect the flock of sheep in his care (Akam.274:3-5).

Kataiciyar - *Uḷattiyar* (Women-workers in the field)
Women working in the field, their tresses caught in a bun and wearing cool leaf-skirts, weeded *neytal* along with water-lily from the fields (Puram.61:1-3).

Kataittalai - *Vāyiliḷam* (Porch-way)
The war-bard proudly declared that the sound of his tabor would not be heard in the porch-ways of other patrons as Ōymāṇ Villiyātaṇ had flooded him with gifts (Puram.376:16-21).

Katainar - *Kaṭaicalivōr* (Turners)
In the night-market at Maturai, the sounds of craftsmen cutting and turning shells for making bangles, and other noises when great artists and artisans had gathered together, echoed like the sounds of many cargoes being unloaded in the port (Matu.511-518).

Kataināl - 1. *Kaṭaici Nāl* (Last day)
In the last day of the month of *Tai*, the *Pakan-*

rai buds bloomed with the fine drops of rain showered by the cool cloud (Akam.24:3-5).

2. *Kaṭiyūmam* (The last quarter of the night)
The chariot of the hero came on the last day of the early dewy season, in the last quarter of the night, relieving the pain of loneliness of the heroine (Kuru.338:5-8).

3. *Irakkum Nāl* (Day of one's death)
No one in the world has yet known the day of his death (Kali.12:15).

Kataimaiṇi - *Kaṭaikkaṇ* (Corner of the eye)
The corner of the eye of the heroine grew red like the tusk of a tall elephant smelling of flesh after it had goared the tiger (Nar.39:5-7).

Kataimukam - *Purakkaṭai* (Backyard)
In the backyard of king's mansions cooked white rice would be thrown as oblations (Puram.331:11,12).

Kataimurai - *Iruti* (End)
In the beginning of the world, the middle, and in the end, Lord Tirumāl carries out the duties of creation, protection, and destruction, for which, there was no birth which he did not take; but none there is who created him (Pari.3:71,72).

Kataiyattār - *Vēṇṇakaṇṇiṇ Tantai*. (A Poet/father of Vēṇṇakaṇ)
It is learnt that he was the father of Vēṇṇakaṇār, who composed *Kuruṇṭōkai*. 233. He was called Maturai Kataiyattār.

Kataiyal - *Kaṭaital* (Churning)
The tiger, its voice resembling the sound of curds being churned, anxious to relieve the hunger of its mate would lie in wait in the jungle in the path of the boar (Akam.277:5-9).

Kataiyor - *Pincelvōr* (Those who follow)
The army of Nalaṅkiḷli was so multitudinous that its van-guard could eat the tender kernel

of the palmyrah's unripe fruit while the middle ranks of the army ate the ripe fruit and those in the rear-guard could eat only the baked root of the palm-seed; such a vast army encircled the world in this order (Puram.225:1-4).

Kaṇ - 1. *Vili* (Eye)

The small-headed female doe with big eyes (Puram.2:21). The spear that pierced the chest of Atiyamān Neṭumān Añci fell on the tongues of the poets and dimmed the sight of the weak eyes of the followers fostered by him (Puram.235:12-15). The Earth-maiden has the sky as her face and the two lights, the sun and the moon, as her eyes (Puram.365:1,2,10). Lord Tirumal wields the bright disc dazzling the eye (Pati.31:8,9). The enchanting flower in the pool, blooming like eyes (Muru.75). Karikār Peruvaḷattāṇgraced the war-bard who came to him keeping him before his eyes, close by his side (Poru.76,77). The hungry bitch that had recently littered barked painfully, unable to bear its pups with still unopen eyes, suckling at its teats. (Ciru.130-132). Innocent women with beautiful and cool eyes (Peru.383,387). Watchmen of Maturai city moved about at night with sleepless eyes looking out for the hiding places of the clever thieves, like a prowling tiger on the watch for a tusker (Matu.642-647). The hero's hounds with unwinking eyes encircled the heroine and her maid, as they were strangers to them (Kuri.131,132). Karikār Peruvaḷattāṇ looked angrily at his enemies with his red eyes (Pat.280). The freshes in the river Cēyāru pleasing to the eyes of the onlookers. (Maḷai.476,477). Vultures plucking the eyes of the men killed by the arrows of bandits in the jungle fed them to their fledglings in the nest (Akam.31:5-11). Kocar warriors pitilessly removed the eyes of Anni Miñili's father (Akam.262:5,6,12). The dry pool resembled the lustrous eyes of a hungry elephant (Akam.321:1,2). The rain poured ceaselessly making even the goblins shiver, winking often their eyes (Kuru.161:1,2). It was difficult for the heroine to sleep at night in the

close embrace of her mother, her eye-lids unclosed (Kuru.353:4-7). The maid prevented the hero from parting, declaring that he could not stand before the heroine caressing her eyes and forehead before leaving her (Nar.71:5,6). The maid referring to her own left eye with a lovely brow twitching, said that the hero was likely to come soon to marry her (Aink.218:1,5). The maid urged the hero to expedite his marriage saying: "Lord of the hills, your beloved's eyes have grown pale and fallow" (Aink.264:3,4). The heroine fancifully described the hetaera as a river, her beautiful collyrium-fed eyes as the carp in it (Kali.98:15-18). Some of the people who sported in the river Vaikai growing passionate, they covered up the brightness of their eyes lest the towns' people should come to know about their passion (Pari.10:63,64). Men and women sporting in the river Vaikai drank the beauty of each other, only with their eyes (Pari.11:68). The hetaera prevented her wealthy customers from going out by tying them to her arms as the post with her mascara'ed eyes as the tethering rope (Pari.20:55,56).

2. *Iṭam* (Place/area)

Near the banyan trees in the village-common, an altar with a wide area was erected (Akam.287:5-7). The heroine's small village had a wide area enclosed by a hedge of palmyrahs (Nar.392:6).

3. *Tōṛkaruviyīṇ Aṭikkumiṭam* (The head or side of a drum)

In the battle-field the war-drums covered by raw hide on one side were spoilt for want of drummers to utilise them (Puram.63:7,8). Musicians beat with a stick on the side of a war drum that had been blessed with holy water (Pati.19:7,8). Hunters would sound their drums tied with leather thongs, whose sides reverberated with the beating (Akam.63:17,18).

4. *Kaṇu* (Joint)

The white flowers of the sugarcane marked with nodes resembling spears swayed in the wind

(Puram.35:9,10). The part between two nodes of the bamboo was compared to the arms of the heroine (Akam.18:17,18). The sky poured rains so that the tender shoots sprouting on the nodes of trees darkened by the heat of the sun, made the wood beautiful (Akam.283:9-12). The bull-elephant broke off the sugar-cane that grew out of the nodes, in order to satisfy the hunger of its pregnant mate (Kali.40:26,28).

5. *Uṭaliṭam* (Body/structure)

Farmers ate with relish cooked rice from newly-harvested paddy along with meaty pieces taken from the body of a scabbard-fish (Puram.61:4-6). The well-woven wreath with many-coloured structure (Malai.349). In the jungle track gooseberries with a rotund structure, shaken by the summer-wind, lay scattered like marbles on the dry soil (Akam.315:10-13).

6. *Mulaikkaṇ* (nipple)

The mother of a young warrior who routed the entire army of the foe had withered dugs with wrinkled nipples that resembled the seed of the *iravam* tree (Puram.276:2-6).

7. *Kaṇṇōṭṭam* (Pity)

The pitiless and cold north-wind blew fast and noisily (Akam.243:7,8).

8. *Tēṇṇaiikkaṇ* (Cell in a honey-comb)

The honey-comb with cells filled with honey, built by bees in the slope of the Horse-hill looked like the moon entering a cloud (Kali.42:22,23).

9. *Uṟrukkāṇ* (The opening of a spring)

The hero traversed the hot and hazardous desert-tract with long pathways dried up in the heat so that the openings of the springs in ponds were covered up (Nar.224:8-11).

10. *Pilikkaṇ* (The ocellus of a peacock)

The peacock has a fantail with ocellus, round like the drum (Kuru.184:5,6).

11. *Uṭampu* (Body)

At the end of the aeon, the God whose body was green on the left side (Lord Rudra) cleft open the chest of the God of Death on his buffalo-mount (Kali.101:24,25).

12. *Vaṭivu* (Shape)

The heroine's father, a fisherman, was lord of the shore where well-shaped pearls brought up by divers were heaped up for sharing (Akam.280:11-14).

13. *Mīn* (Fish)

On one side of Iruntaiyūr where Lord Tirumāl was enshrined, there was a pond with fish resembling eyes, like the firmament with stars shining therefrom (Pari.Ti.1:12,13).

14. *Aṟivukkaṇ* (Wisdom)

Darkness spread in the world at dusk like the heart without the eye of wisdom of a man who grew up without learning anything (Kali.130:6,7).

15. *Nōkkam* (Intention)

The suppliant knowing that his numerous kinsfolk were intent on getting food, went in all directions searching for suitable patrons (Puram.370:3,4).

16. *Anpu* (Love)

The heroine joyously carried on her head, her son who playfully cut off the garlands given to him by the hero's paramours so that his love for them may wane (Kali.8:23-26).

17. *Aruṇōkkam* (gracious look)

The hero in order to remove the heroine's sulk said to her humbly: "Oh what is the fault I did, I, who could not live without your gracious looks?" (Kali. 88:8,9).

18. *Kaṇmani* (Pupils of the eye)

Āvūr Mūlaṅkiṭār grieved and said: "May the pupils of my eyes fall off on seeing the courtyard of my dead patron, once full of heaps of rice, now like a canoe in a dry river-bed" (Puram.261:3-6).

19. *Oḷi* (Light)

The heroine said in the anguish of separation from the hero: "If I were to speak out the hot passion I suffer from, even the very moon would run in fright, its bright rays becoming *din*" (Kali.146:39-41).

20. *Oli* (Sound)

If Atiyamāṇ Neṭumāṇ Añci heard the clear sound of the drum hanging from the village - common, he would grow happy as if he had heard the sound of a war-drum (Puram.89:7-9).

21. *Poruttumiṭam* (Joint)

The Minstrel carried on his left shoulder the *yāl* encased in a leathern cover whose strips were so well joined that it appeared like the unopened spathe of the arecanut tree (Peru.7-9,16).

22. *Valaikkaṇ* (Mesh)

A fine net with narrow meshes (Akam.30:1,70:3).

Kaṇkaḷ - *Viḷikaḷ* (Eyes)

The maid thus informed the heroine about the coming of the hero to marry her: "Can those be called eyes covered by your hands, if they do not see the lord of the hills adorned for the wedding?" (Kali.39:41,42).

Kaṇ Kūṭutal - *Oruṅku Kūṭutal* (gathering)

In the battle-field where swords clashed with each other the war - elephants gathered together (Akam.322:7).

Kaṇṭam - 1. *Kaṇṭattirai* (Curtain)

In the war-camp long poles were erected and tied with curtains to make a cabin for the king (Malai.43,44).

2. *Tuṇṇu* (Piece)

Persons going to Paraṅkuṇṇam to worship Lord Murukaṇ, tethered the elephants on their way to the trees and offered them pieces of sugar-cane as food (Pari.19:30-34).

Kaṇṭal - *Tālai* (Screw-pine)

Hérons sounded from the grove by the sea over-

grown with screw-pine (Akam.260:3). The village had screw-pine trees on the sea-shore as its hedge (Nar.74:9,10). Some men bathing in the river Vaikai strewed the pollen of the screw-pine flower on the waves and on the foam (Pari.10:101).

Kaṇṭikai - *Kaḷuttai* (Necklace)

The hero rode a mare, the hetaera, wearing a many-coloured necklace made of three strands with uniform jewels inlaid (Kali.96:14-21).

Kaṇṭiṇṇukōl - *Tuṇikkaperṛa Nūṇṇiya kōl* (Small want cut to size)

The minstrel singing the praise of the hero from the village-common, holding a small wand cut to proper size in his hand, was given horses a gifts (Pati.43:26-28).

Kaṇṭīrakkōpperunaḷḷi - *Ēlu Vaḷḷalkaḷuḷ Oruvaṇ* (One of the Seven Patrons)

He was called variously Kaṇṭīrakkō, Kaṇṭīrakkōpperunaḷḷi, and Perunaḷḷi. He had the valiancy to relieve the poverty of suppliants; as he was lord of Kaṇṭīra country with Tōṭṭi hills he was called Naḷimalaināṭaṇ Naḷḷi. Vaṇparaṇar mentions in Puram. 149,153 that his kinsfolk totally forgot their singing and dancing professions as Naḷḷi gave them so much wealth; the poet has highlighted his selfless bounty and simplicity in giving away food and ornaments without revealing his own identity. Cīrupānāruppaṭai extols this Naḷḷi and Naḷimalai Nāṭaṇ who gave unstintingly, gifts to those desirous of the same (Ciru.103-107).

Kaṇṭīrakkōṇ - *Ōr Aracaṇ* (A king)

He was also called Iḷaṅkaṇṭīrakkō as he was the younger brother of Perunaḷḷi; when this king and Iḷaviccikō were seated together, Peruntalaic Cāttaṇār a poet, came there and embraced the former and not Iḷaviccikō. When asked by him for the reason for ignoring him thus the poet replied: "Kaṇṭīrakkō is a lord of the reputed country where even housewives whose husbands

had gone far away, would give elephants adorned with ornaments as gifts to suppliants. You on the other hand belong to the family of Naṇṇaṇ who had killed a woman". The monarch's munificence is revealed from this incident (Param.151).

Kaṇṇakam - *Tōrkarvuikaḷiṇ Aṭipatuṁ Itam* (Side of a drum)

Kōvūr Kiḷār sang the praise of Cōḷaṇ Nalaṅkiḷi making a drummer-bard his mouth-piece in his poem: "I shall sing your praise in the court of your enemies making them tremble like the side of the leather-covered drum whenever beaten by the drum-stick" (Param.282:18-22).

Kaṇṇākaṇār - *Oru Pulavar* (A Poet)

He was the court poet of the Kōpperuñcōḷaṇ. On seeing Picirāntaiyār (the king's friend who had never met the king before) had come there to give up his life along with Kōpperuñcōḷaṇ seated facing north, Kaṇṇākaṇār sang: "Great men ever seek the company of the wise, the ignoble ever go after the ignoble" (Param.218). 'The History of Poets of *Narriṇai*' refers to him as Nākaṇ and also as Kaṇṇākaṇār son of Kaṇṇaṇ. In some manuscripts, the name occurs as Kaṇṇākaṇār. He was a contemporary of Kōpperuñcōḷaṇ and Picirāntaiyār. Nar.79 and Param.218 were the two poems composed by him. He has compared *iṅkai* flowers falling on the rocks to molucca-beans cast by women on sand for playing (Nar.79).

Kaṇṇakāraṇ korraṇār - *Pulavar* (A Poet)

Son of Kaṇṇakāraṇ. His given name was Korraṇār. He has authored Nar.143; hearing from the foster-mother about the heroine eloping with her lover, the good mother of the heroine said in grief on seeing the companions of her daughter and the places where she played with them: "My daughter cannot be blamed; strange indeed is her love; as I ignored the scandalous gossip of others about her, I alone am at fault" (Nar.143).

Kaṇṇaki - *Vaiyāvikkōpperumpēkaṇiṇ Maṇaivi* (Wife of Vaiyāvikkōpperum Pēkaṇ).

She was of great chastity; her husband Pēkaṇ lived apart from Kaṇṇaki owing to his liaison with a hetaera. When Kaṇṇaki was much upset about this, wise elders like Kapilar, Paraṇar, Aricil Kiḷār, Peruṅkuṇrur Kiḷār went to him and advised him properly. This Kaṇṇaki under reference is different from the Kaṇṇaki of *Cilappatikāram* (Param.143-147.f.n.).

Kaṇṇaṅkorraṇ - *Pulavar* (Poet)

His given name being Korraṇar, prefixing his father's name Kaṇṇaṇ he was called Kaṇṇaṅkorraṇār. He has finely brought out the difficulty of the hero's journey by night to the tryst with the heroine and the love he has for her in *Narriṇai* 156.

Kaṇṇaṅcāmai - *Tarukaṇmai* (Strength)

The hero held fast the bulls, with a strength greater than that ichorous tuskers (Kali.101:36, 37).

Kaṇṇaṭi - *Kaṇṇāṭi* (Mirror)

Some of the people of Maturai on seeing the freshes in the river Vaikai cleaned and polished the mirrors with fragrant ghee and fine stone-powder and admired the reflections of their natural beauty, their made-up beauty, and their heightened complexion after amorous union (Kali. 12:19-21).

Kaṇṇampullaṇār - *Pulavar* (A Poet)

His given name being Pullaṇ, he belonged to Karuvūr. As he was the son of one Kaṇṇaṇ he is also called Karuvūr Kaṇṇampullaṇār. He has composed *Narriṇai* 159, in the *Neytal* genre and Akam 63 in *Palai* genre. In Akam. 63, the foster-mother laments about the suffering of the heroine who had eloped with her lover on hearing the sound of the drum beaten by the warriors in the desert tract on their way to capture herds of cattle. Nar. 151 has some fine similes; the vast blue sea, as if sapphire were

strewn on its surface; the heap of the sand dune white, as if moon-light were heaped on it; the ranks of herons as if white shells were strung together in a bunch.

Kaṇṇavar – *Kaṇ pōṇṇavar* (Ministers invaluable like eyes)

The Pāṇṭiya monarch climbed the Tirupparaṅkuṇṇam hill and circumambulated it along with his wives graceful as peacocks and his ministers invaluable as the eye and with a high sense of duty (Pari.19:20-24).

Kaṇṇaḷi – *Taḷai* (Obstrucle)

The maid said in the hearing of the hero waiting by the wall indicating their being confined to the house: "Oh! how shall we hereafter meet with the hero who seems to have forgotten his desire to come to us overcoming obstacles on the way to adorn our tresses with fresh blown *vēṇkai* flowers?" (Nar.313:1-6).

Kaṇṇaṇ Eḷiṇi – *Kuṇṇiḷa Maṇṇaṇ* (A petty chieftain)

Lord of Mutukuṇṇam; this chieftain had a warlike army and a bold enterprise which routed the foes coming against him (Akam.197:5-8).

Kaṇṇākaṇār – *Icaippulavar* (Melodist)

This melodist has composed music for the fifth part of *Paripāṭal* in the *Pālai Yāl* mode, on the Red Lord Murukaṇ, written by Kaṭuvan Iḷaveyinaṇār.

Kaṇṇanār – *Pulavar* (Poet)

According to Vaiyāpurippillai's Caṅkam edition, he is the author of *Kuṇṇantokai* 107 and 244. However the U.Ve.Ca. edition of *Kuṇṇantokai* refers to the author of 107 as Maturaikkaṇṇanār. In this poem in *Marutam* genre, the heroine in the excess of her passion curses the cock that had disturbed her slumber with her lord by its crowing, to become a prey for the jungle-cat. Poem 244 of *Kuṇṇantokai* in *Kuṇṇiṇci* genre is cast in the form of the maid urging the hero to expedite his marriage as the heroine had been confined to the house preventing her meeting

with the hero at the night-tryst. The poem also refers to the hero coming like a tusker at night to the house of his beloved trying to open the door while the heroine is unable to leave the embrace of her mother, though she hears her lover's knock.

Kaṇṇi – 1. *Talaimālai* (The wreath on the head)

The shepherd wore a wreath on his head, made of green leaves (Puram.54:10,11). Eḷiṇi, (Atiyamāṇ), Lord of Horse-hill had a sharp spear, a wreath of convolvulus and a round chaplet (Puram.158:8,9). Palyāṇaic Celkeḷu Kuṭṭuvaṇ was like an armour to Maḷavars who wore on their heads many kinds of wreath (Pati.21:24). Lord Murukaṇ has on His head the cool wreath of glory-lily, fiery-red in colour and not haunted by the bees (Muru.43-44). *Kuṇṇavas* wore on their heads flower-wreaths of fragrant *neytal* (Poru.218,219). Celijaṇ had a wreath beautiful to the eye (Ciru.65). The shepherd had a wreath interspersed with leaves and various flowers culled from branches and creepers (Peru.173,175). The king slept in his war-camp dreaded by his enemies after he had established the victory as indicated by his ever-bright wreath (Mu.78-80). Warriors had the scars made by tusks on their forehead and wreaths haunted by bees; they had a desire for war (Matu.595-596). Ionians with wiry bodies and great physical strength, sturdy arms and wreaths of leaves roamed about the streets after quaffing toddy, careless of rain (Netu.31-33). The hero wore on his head a wreath made of white screw-pine petals fearful to the beholders (Kuri.115-116). At Kavirippūmpaṭṭiṇam the last quarter of the night passed by, with husbands wearing garlands of their wives and women adorning themselves with the wreaths of their husbands (Pat.109,110). The patron Naṇṇaṇ had a wreath oozing honey and hands bent down to give away chariots (Malai.399,400). The Blue-throated Brahmin, Lord Civaṇ wears the cassia flowers woven into a garland as well as a chaplet and a wreath (Akam.Invo.1,2). The tender buds of jasmine worn by shepherds in the evening appe-

ared to indicate the rainy season when the hero was expected to return (Kuru.358:5-7). Urchins in the streets wandered about dragging the horse of palmyrah leaf-stalk adorned with wreaths of madar flower with the hero seated upon it (Nar. 220:1-4). As the bull tossed the wreath of jasmine worn by the bull-fighters it fell on the tresses of the heroine (Kali.107:6-13). The river Vaikai flowed along leaving tender shoots in the ears of the bathing women and removing the wreaths of the youths (Pari.7:44-45).

2. *Kaṇṇai Uṭaiyaval* (Woman with certain type of eyes)

The maid addressed the heroine: "Oh lady with challenging eyes! our lord who had left you has come back to your slender arms; you may wear flowers on your tresses hereafter" (Aink.496:3-5).

Kaṇṇitam - 1. *Tuṭaiyiṭam* (Hole in a playing pipe/ stop)

Playing on the open stops of the big pipe made of bamboo sounding sweetly, minstrels, wives sang the praise of God first, in tune with the *yāl* music (Malai.533-538).

2. *Akaliṭam* (Vāṇ) (The sky)

Making the lorn heroine suffer more, the cold north wind blew following the white fleecy cloud spreading in the sky (Nar.229:8-11).

Kaṇṇiyar - *Kaṇṇai Uṭaiyavar* (Women with certain kind of eyes)

Tirupparaṅkuṇṇam of the Red Lord Murukaṇ had odorous breezes that blew through the fragrant tresses of women with carp-like eyes and winds redolent of the sandal daubed on the chests of men (Pari.21:46-53).

Kaṇṇili - *Kaṇṇoṭṭamilātavan* (Pitiless person)

Āy Aṇṭiraṇ who gave unstintingly to singers attained to the world of the Devas with his women when he was snatched away by the blind and pitiless God of Death (Puram.240:3-6).

Kaṇṇīr - *Viḷinir* (Tears)

The tears shed by the loving persons for the dead, put out the hot ashes in the burning ground (Puram.356:4-6). The tears rolling down from the eyes of travellers shot down by the arrows of the bandits in the jungle wetted their tongues relieving their thirst (Kali.6:2-6).

Kaṇṇuṭaittal - *Cārupiḷital* (Extracting juice)

The sound of juice being extracted from the sugar-canes in the sugar-mill was heard in all directions (Malai 341,348).

Kaṇṇuḷ - *Toḷil* (Workmanship)

The heroine's son wore on his hands a pair of well-wrought bangles with fine fretwork, resembling crab's eyes (Kali.35:6,7).

Kaṇṇuḷ Viṇaiṇar - *Cittirakārikaḷ* (Painters)

The night-market of Maturai was full of bustle like a sea-port with craftsmen turning out bangles from shells cut to size, expert painters capable of representing all things in their work and goldsmiths gathered together therein (Matu. 511-544).

Kaṇṇulaṅkaṭumpu - *Kūttar curṟattinar* (Kinsfolk of minstrels)

The kinsfolk of minstrels who went to meet Ātaṇōri the bountiful patron were so satisfied with the many gifts presented by him that they soon forgot their very profession of singing and dancing to the accompaniment of sweet musical instruments (Puram.153:4-12).

Kaṇṇuḷar - *Kūttar* (Player-minstrels)

Imaiyavarampaṇ Neṭuṇcēralātan gave away gifts to professional players and minstrels, horses, tusk-ers and chariots without keeping back anything for himself (Pati.20:15,16).

Kaṇṇuṭal - 1. *Aṭittal* (Beating)

Musicians beating with their short sticks on the big victory drum of Imaiyavarampaṇ Neṭuṇcēralātan after offering sacrifices to it, would sing

about the greatness and grace of the white canopy of Cēralātaṇ (Pati.17:5-13).

2. *Iṭṭital* (Sounding)

People slumbering in the hamlets beside the slope woke up at the sound of thunder (Kali. 45:5-7).

3. *Eṭṭipṭal* (Opposition)

The bull-ring resembled a battle-field where two great monarchs stood poised for a fight, with the bulls and the herdsmen opposing each other. (Kali.105:47-49).

Kaṇṇurāi - 1. *Mēliṭu* (Covering)

Pāṇṭiyaṇ Palyākacālai Mutukuṭumip Peruvaḷuti performed many noble sacrifices with smoke rising continuously as the fire was covered by puffed rice, ghee and peepul twigs (Puram.15: 18-20). Farmers having eaten their fill of white cooked rice from newly harvested paddy, covered by pieces of scabbard-fish, staggered in confusion not knowing where to place the sheaves of corn (Puram.61:6-8).

2. *Kaṇṇārkaṇṭu Aṇcum Accam* (Fear on seeing something)

The hetaera was referred to as a mare with her dangling ornament called *Cutti* as the whip inspiring fear in beholders (Kali.96:12).

Kaṇṇōṭṭam - *Aruḷ* (Grace)

Vaṭamavaṇṇakkaṇ Pēricāṭṭaṇār said ironically to Iḷavantikaippaḷli Tuñciya Naṇmāraṇ thus, when he delayed his gifts to him: "May your sons have the grace like your ancestors, who brought home to your golden city, the rich jewels of the enemy after destroying them" (Puram.198: 14-17). In this world for a proper and righteous administration the following are the obstacles: Excessive anger, passion, sympathy, fear, falsehood, affection and punishment (Pati.22:1-4).

Kaṇṇāḷ - *Tuyilal* (Sleeping)

The maid did not sleep on seeing the aggravation of the heroine's maledy of lovesickness

(Kali.46:23).

Kaṇṇāṭṭal - *Tuyilutal* (Sleeping)

The warriors in the war-camp of Cēra king who could not sleep for fear of the ichorous elephant on the one side of the war-camp began to sleep later when the tusker's anger abated (Nar.18:5-9). The hero said that in the hot and parched desert-tract, if he slept even a little he saw in his dream his golden-complexioned beloved (Aink.324).

Kaṇṇāṭṭal - *Tuyilal* (Sleeping)

The maid said that the hero could not sleep forgetting the heroine, even when he was passing along the desert-path with shadeless tooth-brush trees (Akam.223:8-10).

Kaṇṇāṭṭupāyal - *Tuyilumitum* (Sleeping place)

The elephant would in the morning lie inactive-ly in its sleeping place, its trunk between its legs, making a slow movement with its head- (Akam.187:18-20).

Kaṇṇāṭṭai - *Urakkam* (Sleep)

In the war-camp the hero did not get sleep as his mind was desirous of a fight against the enemy (Mul.67).

Kaṇṇāṇi - *Kaṇṇīr* (Tears)

The country invaded by the angry warriors of Palyāṇaic Celkeḷu Kuttuvaṇ lost all its former fertility; the rains too failing, the people there- of wrung their hands in grief, tears welling out of their eyes (Pati.26:6-9). The heroine unable to bear the pain of separation said to her maid thus: "While I am in grief alone here with tears in my eyes, my lord has crossed a hot desert-tract beside the Vēṅkaṭa hill" (Akam. 265:10,11,21,22).

Kaṇṇāyal - *Kaṇṇurakkam* (Sleep)

The heroine said in the anguish of separation from her lord thus: "The hot sun appears to warm up the coldness in my body brought about

by my lord, who has no thought for me and who has taken away my sleep'' (Kali.145:23-25).

Kaṇṇāvai - Kaṇmaṇi (The pupil of the eye)

The heroine said to her maid when she learnt about the hero's decision to part from her: "Perhaps the day has come for my grief-stricken mascara'd eyes, (fit to be drawn by an artist) to swim in a flood of tears hiding the lovely pupils" (Nar.177:3-10).

Kaṇṇu - Caṇṇiṅkōrai (Elephant-grass)

The hare had short legs covered by fine hair resembling the elephant-grass growing in the watery field (Puram 334:1,2). As Pāṇṭiyaṇ Talaiyālaṅkāṇattuc Ceruveṇṇa Neṭuṇṇēliyaṇ destroyed the territory of the enemy, in the tanks bright with red water-lily, elephant-grass flourished along with the *cerunti* plant tall enough to hide an elephant (Matu. 152,171,172).

Kaṇmāral - Nīṅkal (Leaving/Ceasing)

If the rain were to leave off pouring as it had poured earlier all life on earth would die (Puram. 203:1-3). Peruṅkuṇṇūr Kīlār said to Cēramāṇ Kuṭakkōccēral Irumporai who delayed gifts to him: "If persons like you, bound to foster life on earth were to leave off their gracious acts of charity, let not people like us be born in this world at all" (Puram. 210:1-4).

Kaṇmārātavar - Viḷitta kaṇ imaikkum aḷavilē Marai-kiṇṇa kaḷvar. (Thieves disappearing in the wink of an eye)

Watchmen of Maturai roamed the city looking out for the hiding places of thieves adept at disappearing in the winking of an eye (Matu. 642-647).

Kaṇṇiṭṭūmpu - Kaṇṇirakkappaḷṭa Tūmpu (Bamboo pipe with stops)

Vanparaṇar said to the minstrel's wives: "I shall sing the praise of Valvilōri; you may also play upon the big pipe with stops, in the shape of an elephant's trunk" (Puram. 152:12-15).

Kaṇṇiḷittal - Malartal (Blossoming)

The folded buds of the lotus in the tank blossomed (Puram. 397:3)

Kaṇakkāyaṇ Tattanār - Pulavar (Poet)

His given name being Tattaṇ as he taught Tamil alphabet to a class of students he was known as Kaṇakkāyaṇ tattanār. The only poem by him is *Kuṇṭokai* 304, which is a fine description of powerful fishermen hunting sharks by throwing javelins at them.

Kaṇakku - Kaṇitam (Reckoning)

Scholars well-versed in measuring time would at night look at the sky to reckon the time of the night (Kuru. 261:6,7).

Kaṇantuḷ - Paṇṇavai Vakai (A kind of bird)

The *kaṇantul* birds with fine wings and long necks standing beside the jungle-path in the hill side would warn wayfarers about the coming of the bandits (Kuru. 350:4-7).

Kaṇam - 1. Kūṭṭam (Troop/gathering)

Pāṇṭiyaṇ Palyākacālai Mutukuṭṭumip Peruvaḷuttu encamped in the enemy territory where troop of elephants had fought, while the pieces of flesh on the battle-field prevented the vulture from flying past (Puram. 64:3-6). Āy Aṇṭiraṇ was lord of the mountain where clouds gathered (Puram. 131:1,2). In the mountain-side, it poured heavily accompanied by thunder which frightened herds of deer (Pati. 50:1,2). In Paraṅkuṇṇar swarms of bees with lovely wings, after sleeping in the unfolded lotuses in the fields, would at dawn buzz at the honeyed *neytal* flowers and hunt around the flowers of the pool after sun-rise (Muru:72-77). Nalliyakkōṭaṇ had a bounteous hand that gave troops of she-elephants to suppliant who came to him (Ciru. 124,126). In the open space in front of the hamlet huge bins of corn stood like a herd of she-elephants (Peru.186-191). Tuskers wounded by the spears thrown by the enemies of the king in his war-camp, forgave their mates in their pain (Mūl.68,69). Lord Tiru

māl (Māyōṇ) overcame hordes of demons (Matu. 590,591). Even-tide came with herds of deer chewing their food under the trees and herds of cattle entering the village – common seeking out for their calves as they returned from grazing (Kuri.216 – 218) Troops of male monkeys climbing the big branches of *vēṅkai* trees in the hill dislodging the fragrant flowers, called aloud for their mates (Akam.205:20-22). The heroine said to the cock with a red comb resembling a bunch of red glory-lily, with its flock of hens: “May you become a prey to the jungle cat and suffer for having disturbed my sweet slumber in my couch with my lord” (Kuru.107). Buds of folded water-lily looked like a flock of cranes near the tank (Nar.230:2,3). The hunter-woman dried the pieces of fat meat from the group of animals hunted by her elder brothers and chased the birds that came to snatch them (Aink. 365:1-3). A certain woman unable to drive with her hands the swarms of bees rising from the flowering branch bent by her companions, tore off her fragrant garlands and tried to chase them with it; not succeeding in this, she fled into the safety of a boat (Kali.92:45-47). Some of the devotees who went to Tirupparaṅkuṇṇam to worship Lord Murukaṇ offered sugarcane to the black-faced troop of monkeys therein (Pari. 19:39).

2. *Tiraṭci* (Thickness/rotundity)

As the hero slumbered on their tresses of dishevelled hair after amorous union with his paramours, adorned with rotund ear-rings, his chest exuded a divine fragrance (Kali.71:19,20). The waves of the sea in the shore of the hero would wash away the thick sand heaped upon the blue-lily and help it graciously (Kali.131:37-40).

3. *Mikuti* (Plenty)

The wind scattered the sand plenteous heaped up by the waves of the sea making it look like a garment swaying in the wind (Nar.15:1-3).

Kaṇava - Koḷuna (Vocative form of Kaṇavaṇ (husband))

Husband of the woman with select jewels (Puram. 34:7). Husband of the Goddess of wealth (Pari. 3.90).

Kaṇavar - Koḷunar (Husband)

Women of prosperous houses bore children to the delight of their husbands (Matu.600-603).

Kaṇavaṇ - Koḷunaṇ (Husband/spouse)

Pūtappāṇṭiyan's queen Peruṅkōppenṭu leapt into the burning pyre saying that after the death of her stout-armed husband the cool lotus tank and fire were one of the same to her (Puram.246: 12-15). Lord Murukaṇ is the husband of Goddess Devayāṇai with her blemishless chastity and radiant forehead (Muru.6). Naṇṇaṇ had a prowess that destroyed those who did not pay homage to him; he was the husband of a woman lovely like a flowering liana (Malai.423,424). The heroine said to the hero returning to her from his paramours; “After this birth, may you become my husband in my next birth too; may I be as dear to your heart” (Kuru.49:3-5). The lone female of the *vaṅkā* bird called aloud in its flute-like voice for its mate when the vulture swooped down upon it (Kuru.151:1-3). The simple spouse of the female monkey afraid of the roar of the tiger climbed to the top of the hill near by (Aink.274:1-3).

Kaṇavīram - Cevvalari (Red Oleander)

Wayfarers slain by the arrows of bandits in the hamlets lay along the barren tracts covered by gore and oozing blood, as if they had been garlanded with a wreath of red oleanders (Akam. 31:7-10).

Kaṇaviri - Cevvalari (Red Oleander)

The cataract carried with it *vēṅkai*, red oleander, glory-lily, red glory-lily and blue-lily flowers and heaped them in the grove by the hillside (Pari.11:20-23).

Kaṇavīram - Cevvalari (Red Oleander)

Mountain-dwellers adorned Lord Murukaṇ with tender turmeric and sandalwood paste and big

garlands of cool red oleanders and other fragrant wreaths swaying against the idol and offered worship to Him (Muru.235-238).

Kaṇaṇ - 1. Kūṭṭam (Group)

The crescent-moon adorned the sacred forehead of Lord Civaṇ of great askesis with his hanging matted locks; hence the crescent is adored by all the eighteen groups of celestials (Puram.1:9-12).

Kaṇi - 1. Cōṭiṭam (Astrology/foretelling the future)

A lizard has a small tongue and a mouth that foretells the future and a clear voice like the sound of a bell (Akam.151:13-15).

2. Vēṅkaiṭṭātu (The pollen of the vēṅkai flower)

Women loved to daub the pollen of the vēṅkai flowers on their skin (Puram.344:9).

Kaṇikāram - Kōṅku (Kōṅku tree)

After the departure of the hero, the heroine had a pale and sallow complexion which made people wonder if it were the colour of virgin gold or the light of the pollen of the kōṅku flower shed upon the tender shoots of the mango (Kali. 143:4-6).

Kaṇikai - Potumakaḷ (Prostitute)

A certain maid contemptuously described the hero's paramour as a prostitute who snared libertines who were looking out for sexual pleasure (Pari.20:48,49).

Kaṇicci - Maḷuppaṭai (An axe as a weapon)

Lord Civaṇ the sapphire-throated God who has the bull in his victorious flag, has fiery, matted locks and an irresistible weapon, the axe (Puram. 56:1,2). The Red Lord has in his twice-six hands weapons such as spear, battle-axe, ect. (Pari.5: 66-68).

2. Kuntāli (Pick-axe)

The cattle gathered around the pit from which water oozed out after the hard ground had been broken up and dug out by pick-axes made of iron (Pati.22:12-15). Near the jungle by the hill, herds of cattle drank water oozing from a pit

dug by pick-axes (Akam.399:6-8).

Kaṇicci Kūmpaṭaik Kaṭuntirai Oruvaṇ - Kūrruvaṇ (The God of Death)

Nariyerūttalaiyār advised aging elders thus: "You will feel sorry when the powerful God of Death with his sharp axe comes to take you with his deadly noose; therefore though you may not do good, at least avoid evil" (Puram 195:3-7).

Kaṇicciyōṇ - Maḷuppaṭai Ēntiyōṇ (Lord Civa with the battle-axe)

As the parching sun shone fiercely, the hills shattered to pieces blocking the ways, like the three cities that shivered to pieces before the anger of Lord Civaṇ holding the battle-axe (Kali.2:4-8).

Kaṇiyaṇ - Cōṭitaṇ (Astrologer)

It can be seen from the prefix to the names that Kaṇiyaṇ Pūṅkunṇāṇār who composed Puram. 192 and Kaṇipūṅkunṇāṇār who composed Nar.226 were experts in astrology. Pakkuṭukkai Naṅkaṇiyār the author of Puram. 194 was also well-versed in astrology.

Kaṇiyaṇ Pūṅkunṇāṇār - Pulavar (A Poet)

The first name refers to his profession and the second, to his native place obviously. Puram.192, Nar. 226 are the poems composed by him. Though his name is mentioned as Kaṇipūṅkunṇāṇār against the *Narriṇai* poem, a universal truth applicable to all countries at all times is embedded in his famous poem beginning "Yātum Ūre..." (Puram.192.) "All places are native to us; all people are our kinsfolk; good and bad are of our own making; we neither marvel at great men nor scoff at small men" So too in the *Narriṇai* poem are found the following: "None would extract medicine from a tree killing the tree in the process. Tapas is not performed by men at the cost of mental sanity; monarchs do not collect taxes impoverishing the country".

Kaṇai - 1. Ampu (Arrow)

The blue-throated lord secured victory to the immortals by destroying the triple-forts with an

arrow with the great mountain as the bow and the serpent as the bow-string (Puram.55:1-4). The tuskers slain by the arrows lay piled up like hillocks stopping the passage of the rain-clouds (Puram.368:2-3). Kaṭal Pīrakkōṭṭiya Ceṇkuṭṭuvaṇ in order to bring a suitable stone for the statue of the chaste matron Kaṇṇaki invaded the north swiftly like an arrow in the woods, defeating the Aryan lord (Pati.Pa.5:4-6). Arjuna the famous Pāṇṭava, had a quiver with arrows that gave to fire the Kāṇṭava forest, and a waist-band adorned with flower-work (Ciru.238,239). Way-farers had chests that bore the marks of the wounds made by the arrows shot by the bandits (Peru.70,76). Neṭuñceḷiyaṇ asked his servants to bring before him for receiving suitable prizes, warriors whose stout chests were capable of stopping the swift arrows shot by the enemy-bowmen and powerful arms which could pull up the galloping horses wherever required (Matu.728,729). As the elephant was destroying the millet-field, the forest-guards strung their bows and angrily shot arrows at it and drove it away beating the sounding Taṭṭai (Kuri.156-161). The war-elephants of Naṇṇaṇ gloriously withstanding the shower of arrows shot by the bows of the enemy, fought successfully with the van-guard of the foes (Malai.225:227). The small sling-stone shot by the forester from the platform in the hillside sped like a winged arrow, shattered the bunch of vēṇkai flowers and smashing the honey-comb came to rest inside a jackfruit (Akam.292:10-14). Robbers holding bows and arrows in their hands would await the coming of wayfarers seated in the tall branch of the ukāy tree (Kuru.274:1-4). The elephant with its big trunk scared of the arrows from the bow, hid itself in a mountain-cleft and trumpeted powerfully, its echo reverberating all around (Nar.228:6-8). The hind followed the stag in a difficult tract where the arrows shot by the hunters were stopped by the close set rocks (Kali.20:21-23). The cloud showered drops of rain like the swift arrows shot by the bows of the Pāṇṭiya king upon his foes (Pari.22:5,6).

2. Tiraṭci (Thickness/stoutness)

In the tank the scabbard-fish with thick sides, rolled in the water (Puram.249:2-3). Tillers wore the neyṭal flower blooming on thick stems thrown aside by labourers weeding the paddy-field (Peru.212-214). In the wide field white flowers of the tall sugar-cane with stout stem swayed in the cold northwind (Akam.217:3-5). The neyṭal flowers rising upon the leaves on its stout stem resembled the eyes of the maiden plunging into the pond, whenever the backwaters were flooded (Kuru.9:4-6). The Lord of the Ford adorned the heroine with a wreath woven of the stout-stemmed neyṭal flower interspersed with leaves (Nar.138:1-7). Flowers like the lotus with its stout stem, folded themselves like eyes closing in sleep (Kali.119:5).

Kaṇaiyam - Kaṇaiyamaram (Cross-bar)

Cēramān Kaṭalōṭṭiya Vēlkeḷu Kuṭṭuvaṇ sowed in the field of battle weapons like spears and cross-bars, and reaped a harvest of corpses (Puram.369:13,14).

Kaṇaiyaṇ - 1. Cēraṇ Paḷaittalaivaṇ (Cēra Commander)
When the Cōḷa commander Paḷaiyaṇ died during a fight with the Cēra commander in his war-camp, the Cōḷa monarch Perumpūṭceṇṇi defeated the Cēra commander Kaṇaiyaṇ of the stout chariot and captured the town called Kaḷumalam (Akam. 44:7-14).

2. Āriyaṇ Porunaṇiṇ Naṇṇaṇ

(Friend of Āriyaṇ Porunaṇ)

Warlike Kaṇaiyaṇ grew ashamed on seeing Āriyaṇ Porunaṇ, his friend lying dead at the hands of one Paṇṇaṇ in a wrestling fight (Akam.386:3-8).

Kaṇaiyōr - Āṇṇipṇai Uḷaiyōr

(Bowmen with arrows)

The foster-mother of the heroine who had eloped with her lover, grieving said: "Will she stay in the night with her companion in a way-side village or will she be walking ahead of a youth bold and fearless like a bull, unafraid of the bandits with their arrows?" (Akam.321:10-14).

Katakkannanār - Pulavar (A Poet)

Kuruntokai 88, 94 are attributed to him. Dr. U.Ve.Ca. however opines that the author of *Kuruntokai* 88 was Maturai Katakkannan while Katakannan wrote *Kuruntokai* 94. (History of Poets) The Murray edition refers to Katakannan as the author of *Kuruntokai* 94. *Kuruntokai* 88 describes a small-eyed tusker attacking a strong tiger, while *Kuruntokai* 94 fancifully describes the buds of the jasmine pre-maturely blooming before the rainy season and making the heroine dazed by it.

Katap Pillaiyār - Pulavar (A Poet)

Puram. 380, Nar. 135 and Kuru.64, 265 and 380 were the poems composed by him. The Murray edition says that all the four poems excepting Nar. 135 were composed by Karuvūr Katap Pillai. Dr. U.Ve.Ca. mentions in his "History of poets of *Kuruntokai*" that his name was also spoken off as Karuvūr Kantappillai. P.N. in "History of *Narriṇai* poets" mentions the other names by which he was known: Karuvūr Katappillai Cātṭanār, Katappillai, Karuvūr Katappillai. Nāñcil Vaḷḷuvan was the patron panegyrised by him whose bounty and valour and the prosperity of Nāñcil hill are highlighted in Puram.380. Nar.135 in *Neytal Tiṇai* brings out the hospitable quality of the people of a village. His love of nature is seen in his descriptions: innocent calves standing sadly while the cows go away for grazing (Kuru.64); impatient bees opening out the petals of the plump glory-lily buds (Kuru.265); the rain pouring with a sound like that of the victorious drums of a monarch after defeating an enemy (Kuru.380).

Katam - Ciṇam (Anger)

The hunter lived a wild life; he had ferocious dogs (Puram.33:1). Owing to the obstacles like strict watch, barking angry dogs, the mother keeping awake and the bright moon-light, the hero was unable to get the pleasure of sweet slumber in the arms of his lady-love (Kuri.240-

243). Vaṭukar warriors knew no speech other than that relevant to war-fare; they had ferocious hounds (Akam.107:11). The angry rays of the sun withered the tops of the gamboge trees in the hillside overgrown with bamboo (Akam.177:6-8). The heroine had small feet resembling the red tongue of the angry dog running swiftly after the hare (Nar.252:10-11). The heroine said to the hero: "As the furious cow that had recently delivered a calf would leap on those who came near its calf, my mother would become angry with you if she sees you by my side" (Kali.116:8,9).

Katavam - Katavu (Door)

The arms of Kaṭal Pirakkōṭṭiya Ceṅkuṭṭuvan resembled the cross-bars protecting the doors of a fortress (Pati.45:9-11). As the war-elephant dashed against the well-guarded door of the fort, the metal bands of its tusks broke off and the ends became blunt (Akam.24:11-13). The hero coming like a tusker at midnight when the village slept, tried to open the closed door of the heroine's house in order to make love to her (Kuru.244:1,2). As it rained heavily in the street, the wind sprayed the rain-water through the holes in the double-doors of the house making the dog inside shiver in the cold (Nar.132:3-5).

Katavu - 1. Katavam (Door) See Katavu - 1.

The elephant with the big trunk pierced the door of the fort of the enemy using its tusk as a weapon (Puram.3:9-11). The cottage had a door made of closely set poles tied together, with small bushes in the front (Peru.148,149). The walls of the righteous kitchens had the mark of the tiger on them and doors with wooden panelling (Pat.40-43). Poraiyan lord of Toṇṭi defeating his enemy Mūvan plucked his teeth and fixed them to the doors of his fort (Nar.18:2-5). The tusker destroyed the fortress with its tall walls made by ranks of spears fixed together (Kali.135:3,4).

2. Marai (Secret)

The maid said to the heroine "The path traversed

by our lord on his way back from the trysting, is dangerous as a tiger haunts the place; therefore, this is not the time to hide your clandestine affair. I shall reveal the secret to the foster-mother" (Kuru.321).

Kataḷ - *Virai* (Speed)

The commander of the regiment of spears was famous, brave and swift in action (Puram.377:27).

Kataḷ - *Alaral* (Crying aloud)

The mill was boisterous like the trumpeting of a troop of elephants when attacked by a leopant (Puram.258-260).

Kataḷ - *Ciṇam* (Anger)

The porch-way of *Toṇṭaimāṇ* *Iṇṭiraiyaṇ* had stout and strong posts which checked the anger of tuskers (Peru.396). The white bull pierced with its sharp horns the herdsman who leapt upon it unafraid of its anger (Kali.101:27-29).

Kati - 1. *Ōṭṭam* (Pace)

After the death of *Yānaikaṭcēy* *Māntaraṇcēral* *Iṇṇuporai*, his proud horses swift as the wind, lay on the ground forgetting their pace (Puram. 229:20,21).

2. *Neṇṇi* (Path)

He who lost his wealth by treading unrighteous paths would suffer much (Kali. 136:11,12).

3. *Iyalpu* (Nature)

The trumpeting sound of the elephant-mount of the Red Lord *Murukaṇ* was of the nature of thunder in a rumbling cloud (Pari. 8:17-18).

Katir - 1. *Cuṭar* (Ray/beam/light)

Kārikkiḷār blessed *Mutukuṭumip* *Peruvaḷuti* that he might live well-established in this world like the cool-rayed moon and the sun with his parching bright rays (Puram. 6:26-29). Holy seers with bright matted locks accompanied the sun in its celestial transit, bearing the heat of its parching rays and having only air as their food (Puram. 43:2-4). *Imayavarampaṇ* *Neṭunceralāṇ* had a chest adorned by a necklace of gold

inlaid with gems and diamonds, which pressed against it (Pati. 16:15-17). One of the six faces of Lord *Murukaṇ* shone with bright rays in order that the dark world may become bright without any blemish (Muru. 91-92). Owing to the extreme heat of the sun with parching rays the *kullai* plant withered: branches of trees were burnt by fire; the cataract from the hill became dry and the cloud forgot to suck waters from the sea, resulting in a severe drought in the land (Poru. 233-237). The water-thorn putting forth its first blossoms bloomed like sapphire (Ciru. 148). *Talaiyālaṅkāṇattuc* *Ceruvenṇa* *Pāṇṭiyaṇ* *Neṭuṇceḷiyaṇ* awoke at dawn and wore the chaplet of bright pearls and swaying garland haunted by bees, on his chest bedaubed with the paste of the heart-wood of sandal (Matu. 715-718). At *Kāviri* *Pūmpaṭṭiṇam* the sun's rays could not enter because of the thickly set flags of various shapes and colours that fluttered in the sky (Pat. 182, 183). The player-minstrel was guided to go to the patron *Nannan* and get measures of paddy from prosperous farmers and the clear mead distilled from fresh sprouts, poured out of large jugs from every field at dawn when the sun rose with its young rays (Malai. 462-464). In the desert, wild beasts roamed about frantically in search of water mistaking the waves of the mirage to be water (Akam. 327:8-11). The heroine was warm like the inside of the lovely lotus flower retaining within itself the heat of the rays of the sun in the cold season (Kuru. 376: 3-6). The cool-rayed moon and the sun are the eyes of the Lord of the Discus (Lord *Tirumāl*) (Nar.Invo. 4-7). *Tēṇūr* was known for its sacrificial fires with many rays and flames, like the orb of the sun (Aink 57:1-2). The hero wondered about the identity of the heroine with the bright face resembling the cool-rayed full moon (Kali. 56:4-6). Lord *Indira* chief of the celestials performing sacrifices wore bright-rayed jewels set with gems (Pari. 5:31-32).

2. *Tūṇiyakkottu* (Ear of corn)

When the woodsmen beat the *Taṭṭai* to chase

the parrots, the birds in the field, with ripe ears of corn swaying in the wind, and the birds in the sea-shore would take flight altogether (Puram. 49:4-6). The jungle-hens of the *Mullai* tract, ate the ears of corn of the *Marutam* tract (Poru. 222). The fields had a prosperous yield of ears of corn bending under their weight attracting the parrots nearby, that were scared of the sound of beaten rice being pounded from courtyards of houses (Peru. 225-228). The elephant instead of eating the bunch of sugarcane tied together with sheaves of paddy and the licorice plant wiped its forehead with the foliage and kept the same on its trunk between its tusks (Mūl.31-34). In the *Marutam* tract there were fertile fields with ears of corn tall enough to hide tuskers (Matu. 247,270). The calves of the she-buffalo that had eaten the ears of superior paddy corn in *Marutam* tract slept in the shade of paddy bins (Pat.12-15). In the field, the common-millet flourished with ripe ears of corn, forked and bent like the hand of a man arguing with another (Malai. 112-113). The pregnant white heron was frightened by the sound of the pestle of women pounding the ears of paddy for making beaten rice (Akam.141: 16-19). The stork on the branches of the *punnai* tree when sated with the fish in the backwaters, would desire the honey-sweet *neytal* flower along with ears of paddy (Kuru.296:1-4). Reapers of paddy having mistakenly cut off the *neytal* flowers with their sickles, they lay mixed with the ears of corn on the ground. (Nar.275:1-3). The buffalo smashed the nest of the red-ants built on the bittergourd in the field along with the ears of paddy (Aink.99:1,2). The ears of paddy lying on the lotus-flower growing in the midst of the superior paddy in the field resembled the ornament called *Vayantakam* lying against the forehead of the dancing women in the arena (Kali.79:1-5).

3. *Katiravan* (Sun)

Clouds covering the sun at dawn on the last day of the month of Tai after the rains, moved by the north wind, went in the southerly direction as

if the sky were shedding its skin (Akam.24:5-8). The heroine said to her maid: "Even if we are able to pass the melancholy eventide, when the jasmine blooms after the sun's anger has abated, it will be of no use because the flood of night is too vast to traverse" (Kuru.387) The sea-front was desolate as the orb of the sun riding the heavens far away, had set behind the western mountain (Nar.67:1,2). The hero passed through the wilderness with trees parched by the bright rays of the dazzling sun. (Aink. 319:1-3). At dawn the glory-lily bloomed in the fragrant pool in the rock over grown with bamboo parched by the hot sun (Kali.45:1,2).

4. *Arakkāl* (Spokes of a wheel)

The hill was hewn to make way for the passage of the wheels with spokes of the beflagged chariots of the *Mōriyars* (Puram.175:6-8). Water ran swift like a snake along the furrow caused by the spoked wheel of the tall chariots with swift horses harnessed to them (Akam.339:1-3).

5. *Kūrkampi* (Sharp thin rod)

In the prosperous field in the shade of the water-lily leaf, the snail with horns sharp as a thin rod, mated by day with a young shell-fish (Puram.266:3-6).

6. *Tinṅal* (Moon)

The heroine said to the maid: "The brightness of my forehead slowly dimmed and faded away at the thought of the parting from my lord, even as the cool-rayed orb of the moon becomes dim and loses its lustre in bright day light" (Akam.277: 1-3).

7. *Kayiru Muṟukkum Karuvi* (An instrument for twining rope)

Fishermen would go into the sea in their canoes loaded with big net made of stout rope twisted by the instrument for twining ropes (Nar.74:1-4).

8. *Kūрмаi* (Sharpness)

The male of the shell-fish would mate with its spouse beside the tank with the *aral* fish with a sharp nose as its witness (Akam.246:1-3).

Katirc Celvan - *Nayiru* (Sun)

Officials guarding the property of the king would carefully carry out the duties of levying toll, ceaselessly like the horses drawing the chariot of the angry Sun God (Pat.120-125).

Katirvēlan - *Murukan* (Lord Murukan)

The poet prayed to Lord Murukan: "This is the proper time; Oh Lord Murukā, Kaṭampa, Katirvēla, grant me Thy grace" (Muru.Ve 8:3,4).

Katirōṇ Katiravan (Sun)

The cloud sucking the waters of the sea in the morning followed the sun with its hot rays towards the west and reaching the mountains in the evening poured rains throughout the night, when all life slept on earth (Pari.20:6-8).

Katuppakam - *Kāntaliṇam* (Tresses)

Dancing women wore on their dark tresses well-dressed by their hands, a chaplet of gold (Petu. 485-486).

Katuppu 1. *Kāntal* (Tresses)

The goblin maiden fearful to behold had unkempt dry tresses (Muru. 47,51). The heroine had fine tresses, dark and wavy like the black sand of Peṇṇai river (Akam. 35:16-17). The hero caressing the wavy tresses lying on the back of the heroine would wipe her tears and console her (Kuru.82:1,2). The heroine said to her companion unable to bear the separation from her lord: "My lord does not think of me or even the soft bed of my tresses which he had known well" (Kuru. 254:5). The mother said to the heroine, after hearing the harsh gossip of the women of the slanderous old town: "How is it that your tresses have a peculiar new fragrance?" (Nar.143:7-10). The cool fragrant tresses of the heroine, leaping from the *marutam* tree on the bank into the waters below resembled the fantail of the peacock landing on the ground from above (Aink.74). The hero slept in the bed of the dark wavy tresses of be jewelled women, dishevelled

by love-making (Kali 71:19). In Paraṅkunram of the Red Lord Murukan, a certain woman moved like a tender flowering plant joyous after quaffing toddy, a wreath wrought of gold rolling about on her tresses (Pari.21:55-59).

2. *Kiṭukin Irupuraṁ* (The two sides of a shield/ or cover)

The *Pakanrai* bloomed like the leathern cover of the spears held in the hands of warriors (Nar. 86:2,3).

3. *Kuḷal* (One of the five kinds of plaits)

Some of the women who went to sport in the river Vaikai dressed their dark tresses in the plait called *Kuḷal* (Pari.12:15).

4. *Kaṇṇam* (Cheek/jawl)

Some of the devotees who went to Paraṅkunram to worship the Red Lord Murukan removed the elephants with bees buzzing around their ichorous jowls and tied them to the trees on the way (Pari.19:30,32).

Katuvāy - 1. *Vaṭu* (Mark)

The old town bearing the marks of devastation by the enemy had a dried-up moat, broken walls and shattered battlements (Puram.350:1,2).

2. *Citaivu* (Ruining)

Male birds fed their mates the tender fruit of the cotton plants flourishing near the urn in the ruined cottage beside the rock in the wood (Akam.129:5-8).

Kantakkaṇṇan-Pulavar (Poet)

See Katakkaṇṇaṇār.

Kantam-1. *Tūṇ* (Post)

Male pigeons rested with their mates at the stout post in the fane in the mountain path whence the God had left (Akam 307:11-15).

2. *Kaḷuttu* (Neck)

When the world was submerged in a flood, Lord Tirumāl in the form of a Boar lifted up the

world from the waters supporting it on his dark and powerful neck (Pari.4:22,23).

Kantarattaṅṅār – *Pulavar* (A Poet)

See Urōtakattuk Kantarattaṅṅār.

Kantaṅ – *Kurunila Maṇṇaṅ* (A Petty chieftain)

Also known as Nāṇcil Vaḷḷuvaṅ. Kantaṅ of the strong spear had great reputē, was far ahead of his foes in greatness and close like one's own palm to his friends (Puram.380:10 – 12).

Kantāram – 1. *Ōrūr* (A village)

A certain warrior went up to an alien place called Kantāram dealing in matured sweet toddy and exchanged his cattle for toddy (Puram.258:2,3).

2. *Kuṭiyakaiyuḷ Onṛu* (A kind of drink)

The warrior who seized cattle quaffed the sweet drink well-matured called *kantāram* in exchange for his animals (Puram.258:2,3).

Kantu – 1. *Kaṭṭuttaṛi* (Post for tethering animals)

The strong young tusker stood by the post to which it was tethered, swaying its head (Puram.22:8,9). The war-elephant had tusks whose metal-bands were broken by battering against the doors of enemy forts, and stout legs that broke the tethering post (Akam.164:11-14). The sound of the wind blowing against the bamboos was like the heavy breathing of elephants tied to their posts (Nar.62:1,2).

2. *Parṛukkōṭu* (Support)

It was customary to lay those who died without being slain by a sword, on a bed of holy grass and cut them open with a sword so that they may also attain to the world to which went those who fell in battle, with their valour as their only support (Puram.93.4-11).

3. *Teyvamuṛaiyuntari* (Post where the deity dwells)

Women of Koṇṭi cleansed the fane where a deity dwelt in a post adorned with flowers and lit lamps that burnt for ever (Pat.246-249).

Kantutai Nilai – *Tiruvaruḷ Kuriyāka Naṭappaṭṭa Taṛi* (Sacred post erected as a symbol of God-head) Among the places dear to the Red Lord Murukaṅ the Sacred post erected as a symbol of his God-head was also one (Muru.226).

Kapilam – *Cenniṛam* (Red colour)

The fragrant smoke rising out of burning *akil*-wood settled upon the tall mansion, making it reddish-brown in colour (Puram.337:10,11).

Kapilar-1. Pulavar (A Poet)

Named after Kapilar the founder of the Sāṅkhya system, this poet bears a Sanskrit name. Perhaps being tawny-complexioned like the colour of *akil* smoke (Kapila-coloured) he was called Kapilar. Dr.U.Ve.Ca. refers to Tiruvātavūr in Pāṇṭiya country as his birth-place. It is clear that he was a brahmin by birth from internal evidences in *Pūranāṇūru* (126,200,201). His greatness as a poet was hailed by Nakkīrar in Akam 78, Poruntillalaṅkīraṅṅār in Puram. 36, Peruṅ kuṇṇūr kiḷār in Pati.85, and Mārōkkattunappacalaiyār in Puram.177. He was a bosom friend and the court-poet of Pāri. He has sung the praise of Malayamāṅ Tirumuṭikkāri. Celvak Katuṅkō Vāḷiyātaṅ pleased with his poem in praise of him, offered him a hundred thousand pieces of gold, and land as far as his eyes could see from the top of a hill, as a gift (Pati.Pa.7). He took charge of the daughters of Pāri after his death and requested the chieftain Viccikō and Iruṅkōvēḷ to marry them. When they refused he left the girls in the custody of some brahmins and unable to bear the loss of Pāri, fasted unto death, seated facing north. An inscription in the Vīraṭṭāṇē-cuvarar temple at Tirukōvalūr says, that he gave away Pāri's daughters to Malaiyamāṅ and then entered the funeral pyre, as he did not want to survive Pāri. 235 poems were authored by him; 18 in *Akanāṇūru*; 100 in *Ainkuṛuṇūru*; 29 in *Kalittokai*; 20 in *Narriṇai*; 10 in *Patirruppattu*, 28 in *Puranāṇūru*; and *Kuṛiṇcipāṭṭu* in *Pattuppāṭṭu*. Dr.U.Ve. Ca. would include in the list *Inṇā Nāṛpatu* and certain *Tirumurai* songs raising the

total to 279. It is learnt from the commentary of Iḷampūraṇar and Cēṇāvaraiyar to a *Tolkāp-piyam* verse that there was a poem called *Kapilam* composed by him. The following patrons and kings were eulogised by him; Poraiyaṇ, Cēralar, Celvak Kaṭuṅkō Vāḷiyātāṇ, Akutai, Antuvaṇ, Āriyavaracaṇ Prakattaṇ, Iruṅkōvēḷ, Evvi, Ōri, Kāri, Naḷḷi, Pāri, Pārimakalir Pēkaṇ, Viccikkōṇ Kaḷāttalaiyār, and Kaṇṇaki. Places like Ayirai hill, Kolli hill, Parampu hill, Muḷḷūr hill, Parampu country, Kiṭaṅkil, Koṭumaṇam, Pantar, Maturai, Muḷḷūrkaṇam, and Vāraṇavāci were sung by him.

As he has made mention of Lord Murukaṇ in his songs of adoration he is deemed to be an eclectic in religion. We learn from these poems ancient practices and traditions of the Tamil country such as, widows engaging themselves in spinning cotton, maidens performing ritual bathing in *tai* for getting good husbands, men drinking water while taking an oath, praying to the Gods for children, the exchanging of tusks for toddy etc. Kapilar was a great nature poet who had known the montane countries ruled over by Pāri, and Celvakkāṭuṅkō Vāḷiyātāṇ. Celebrated for his knowledge of the life of the mountain tract, he was rightly called Kuriṇci Kapilar. Descriptions of fauna like tiger, elephant, monkey, peacock and the way of life of the *kuravas* of hill country, with rare, beautiful comparisons, find a place in his nature poetry; an angry tiger roaring like rain-cloud at the escape of the tusker (Aink.218); the tiger slinking by the shade of the jack-tree to seize the elephant-calf just delivered by the she-elephant (Aink.216); the elephant cleansing its ruddy-tusk in the rain-water after killing a tiger with it (Akam.332); the ichorous elephant trumpeting in pain when it was unable to pull out its tusk which it stabbed into the trunk of a *vēṅkai* tree mistaking it for a tiger (Kali.38). Fine pictures of monkeys and peacocks abound in his poems. The female monkey crossing the stream using jack-fruit as a float (Akam.382), the monkey

beating the bubbles of rain-water with a cane (Aink.275); the male monkey after eating pepper-leaf, beating the white cloud moving against the rock with a *naṇai* vine (Aink.276); the young one of the monkey playing with the egg of the wild peafowl laid upon the rock (Kuru.38); the peacock perching upon the *vēṅkai* tree with blooming flowers, resembling women adorned with golden ornaments (Aink.294). The life of the hill-tribes is finely portrayed in his poem. The *Kuravas* being forced to sell tusks out of sheer poverty (Kuru.100); *Kurava* maidens pounding mountain paddy with pestles made of elephant tusks and sandalwood (Kali.43). *Kurava* maidens using sandalwood as faggots for fire to cook their food (Param.108). Master of the simile, Kapilar's comparisons are memorable. The rope hanging on either side of a moving elephant looked like the footpath of a hill (Akam.128); the squeezed honey-comb thrown aside resembling a mouthful chewed by the tiger (Param.114); the red tusk of an elephant after fighting with its enemy resembling a new bed of the red glory-lily (Kali.53); the bees flitting from the elephant to the tiger and back, mistaking the tiger to be a flowering twig of the *vēṅkai* tree and the spotted forehead of the tusker to be the *vēṅkai* tree's branch suggest to Kapilar the picture of friendly mediators passing between two great kings fighting with each other (Kali.46); the big rock cleansed in rain looking like well-washed elephant (Kuru.13); the red eyes of the heroine resembling the bloody arrow plucked from the body of a slain animal (Nar.13). Kapilar was a store house of wisdom; his poems are replete with wise sayings and ethical principles. Good men would grieve for others when they suffer and try to relieve them; they would belittle their own troubles (Akam.382); in the hill-side of those who lead unrighteous life the sweet potato would not prosper; honey will not be found in the honey-combs; in the field ears of corn would not flourish (Kali.39); as the *Kurava* women adored their husbands when

they rose up in the morning, the arrows shot by their husbands never failed their mark (Kali.39); it is better to die rather than continue to live, if one is unable to give to the solicitors. (Kali.61); the friendship of the great is sweet like the honey collected atop the sandalwood tree from cool lotus flowers (Nar.1). Tolkapilar, another poet found in Caṅkam literature, is different from this Kapilar. See Kapilaṇ.

2. Uruttirar

The eleven Kapilars (Rudras) were among those who emanated from Māyōṇ (Lord Tirumāl) (Pari.37). (Mātēvaṇ, Araṇ, Uruttiraṇ, Caṅkaraṇ, Nīlalōkitaṇ, Īcāṇaṇ, Vicayaṇ, Vīmatēvaṇ, Pavōr, pavaṇ, Kapāli, Caumiyaṇ - *Piṅkaḷa Nikaṇṭu*)

Kapilaṇ - pulavar (A poet)

Kapilaṇ known for his radiant fame, great learning and perfect speech having in essence, many things (Puram.53:11,12). See Kapilar-1.

Kapilai - Kurār pacu (Tawny-Coloured cow)

Ātukōṭpaṭṭuc Cēralātaṇ gave the brahmins a certain village in Kuṭaṇāṭu along with tawny-coloured cows (Pati.Pa.6:4,5).

Kampam - 1. Tūṇ (Pillar)

Piṭṭaṅkorraṇ was unconquerable by his enemies like the stout post made of *palas* wood used as a target for practice by the young Kōcarwarriors wielding their weapons (Puram.169:9-12).

2. Naṭukkam (Shivering)

The body of the fighting chieftain fell after being riddled by arrows like the target-post standing on the bank of the jungle-river that fell shivering at the hail of weapons thrown at it for practice (Puram.260:22-24).

Kampal - Ātai (Garment)

The aged brahmin-cripple had tattered garments, bald head and limbs shortened by leprosy (Kali. 65:6-8).

Kampalam - Taraivirippu (Rug spread on the floor)

In the fertile field, lush like a rug spread on the floor, wood-apples lay scattered, like balls after a game (Nar.24:2-5).

Kampalai - 1. Āravāram (Noise/bustle/uproar)

It was easy for suppliants to enter by day, the court of Cēramāṇ Kuṭṭuvaṇ Kōtai in his bustling old town (Puram.54:1-4). In Kūṭal city arose an uproar like the noisy bustle at the end of the seven-day festival (Matu.427 - 430). At the Paruvūr battle-field when the Cōḷa king defeated, the two great monarchs Cēra and Pāṇṭiya and seized their tuskers, a great uproar arose (Akam.96:13-17).

2. Alar (Gossip)

The hero parted from his heroine causing the noisy gossip to arise, resembling the bustling market of Maruṅkūr Paṭṭiṇam (Akam.227:20-22).

Kamput Cēval - Campaṅkōḷiccēval (Wild water-fowl)

Fishermen caught fish, parting aside the purslane creepers from the ponds and tanks, destroying the sweet sleep of the wild water-fowl (Matu. 247-256).

Kamput - Campaṅkōḷi (Water fowl)

The water-fowl in the field, called aloud for its loving mate (Aink.60:1).

Kammiyar - Neytarroḷilaic Ceypavar-(Weavers)

Weavers, young and old, carrying folded sarees short and bright like the fine sand under the waves, sold it in the streets of Kūṭal city (Matu.519-522).

2. Karumakārar (Smith)

The sweet-voiced cloud dazzled with lighting bright as when coppersmiths fashioned their pots by turning (Nar.153:2-4).

Kammiyaṇ - 1. Porṅkollāṇ (Gold-smith)

The heroine wore a flawees girdle of gold, studded with many gems fashioned by a faultless goldsmith (Puram.353:1,2). The fresh flowers blooming on the black-stemmed *vēṅkai*

was bright like the fretwork of a goldsmith (Nar. 313:1,3).

2. Taccaṇ (Carpenter)

The tall door-frame was well-jointed, the faults being removed by an expert carpenter with his tools (Netu.84-86).

Kamaṇṭalam-Karakam (Water-vessel)

The brahmin boy carried a water-vessel fixed to his stick from a coral tree, after removing the fibre covering it (Kuru. 156:2-4).

Kamalam - Ōr Pēreṇ (An Astronomical number)

After the aeons in which the five elements newly appeared, after the passing of many ages denoted by the astronomical number called *Neytal*, *Kuvalai*, *Āmpal*, *Caṅkam*, *Kamalam* and *Veḷḷam*, Lord Tirumāl manifesting as the Great Boar lifted up the earth submerged in waters (Pari. 2: 5-16).

Kamal - Maṇam (Scent/fragrance)

The golden pollen of the *vēnkai* tree fell down in a shower fragrant like the tresses of newly married women; persons intending to honour the Red Lord Murukaṇ carried fragrant paste, incense, perpetual lamps and odorous flowers and other offerings and worshipped at His feet (Pari.8:96-102).

Kamuku - Pākku maram (Arecanut tree)

The unripe green nuts in the plump bunches at the top of the stout-stemmed arecanut tree, became ripe and sweet (Netu.23-26).

Kayattūrkiḷār - Pulavar (Poet)

Belonging to Kayattūr village, this poet is the author of *Kuṇṭokai* 354 wherein the maid refused admission to the hero returning from his paramours.

Kayantalai - Yānaikkaṇṇu (Elephant calf)

The tusker gave to its mate the little water made turbid by its calf with its drum-like feet and then only satisfied its own thirst (Kali.11:8,9).

Kayam - 1. Kuḷam (Pond)

Pāṇṭiyaṇ Palyākacālai Mutukuṭumip Peruvaḷuti ruined the ponds of his enemies with his tusker (Puram.15:9,10). Kiḷḷivaḷavaṇ had a prosperous bright town ever full of food like the cool pond in the month of *Tāi* (Puram.70:6-10). The holy temple of Lord Arukaṇ was cool like a pond (Matu.484). In summer, in the hot jungle the stag followed by its innocent mate, ran eagerly towards the pond but finding it dry became sad and weary (Akam. 353:10-14). The beast was caught in a fishing net, cast in the big pond with high banks and much water (Kuru.170:2,3). The hero parted from his beloved and went along the path beside a big pond without water (Nar. 148:4-11). The heroine had challenging eyes like the *kuvalai* flower growing in the pond (Aink.277:5). The hot tract was parching in the heat so that the hills were baked, the earth developed fissures, and the ponds without water grew dusty (Kali.20:5,6). Owing to the floods in the river Vaikai, the level of water in the pond rose above the cool water-lily flowers (Pari. 7: 23,24).

2. Meṇmai (Softness/tenderness)

The warrior killed the tuskers making the soft-headed she-elephants sad (Puram. 303:8,9). The she-elephant with a soft head, in order to feed its calf, would forego the leafy food becoming weak thereby (Akam.229:4,5). The tusker broke off the toothbrush tree to relieve the hunger of its mate with a tender head (Nar.137:6,7). The tusker had a head smelling of ichor and made tender by the wound from the mahout's good (Pari.9:50).

3. Perumai (Bigness)

The barren cloud after pouring rains moved in the sky like an elephant with sleepless eyes, broad feet and a big mouth after its flow of ichor had stopped (Akam. 125:7-10). Brahmin maidens culled the wide-mouthed jasmine in the wood and wore it on their heads (Nar. 321:3,4).

4. *Paḷḷam* (Hollow)

In the land of Nāñcil Vaḷḷuvan the seeds sown in the hollow full of water flourished like sugar-cane (Puram. 137:5-6).

Kayamalar – *Kayattil Pūkkum malar* (Flower in the pond)

In the fort by the backwaters, the flowers in the pool, folded themselves as if in sleep, after the bees had left (Kali. 134:6-8).

Kayamaṇ – *Pulavar* (A Poet)

The Murray edition refers to this poet as the author of *Kuṟuntokai* 356 and 396. Dr.U.Ve.Ca. in his edition of *Kuṟuntokai* refers to the author of poem 356 as Kayamaṇ with a variant reading as Kayamaṇār. V.P's edition takes Kayamaṇ to be Kayamaṇār.

Kayamaṇār – *Pulavar* (A Poet)

A reference to the women bathing in the pool with eyes like blue lilies has perhaps earned for him the name Kayamaṇār (*Kuṟuntokai*: History of Poets: Dr.U.Ve.Ca.) 12 poems in *Akanāṇṇūru* (7,17,145,189,195,219,221,259,275,321,383, 397), 4 in *Kuṟuntokai* 9,356,378,396), 6 in *Narriṇai* (12, 198,279,293,305,324), and poem 254 in *Puranāṇūru*, are the 23 poems in his name. Most of his poems in the Akam genre are in *Pālai Tīnai*, *Uṭṇapokkut Turai*. The state of mind of the mother after the daughter's elopement is finely portrayed in these poems. References to the life of Anṇi and Titiyaṇ are found in Akam. 145. Ancient practices like foretelling with molucca beans, the mothers of the hero and the heroine accusing each other, the potter wearing *nocci* wreath before sacrifice are mentioned by him. The poet's felicity in nature description can be seen in many instances; the west wind sounding like drum-beat in the mountain-cleft as it blows through the empty pool resembling the lustreless eyes of the elephant (Akam. 321); the sound of the west-wind blowing through the hole in the shell of the wood-apple being deemed as a cowherd's flute music, by the stag scared of the dhole (Akam. 219); the dark bunch of *nocci* flo-

wers resembling peacock's feet (Nar. 305); the bowl filling up with milk like dew-drops filling the *pakanrai* flowers (Akam.219).

Kayamā – *Yāṇai* (Elephant)

Some people of Maturai city hearing about the advent of freshes in the Vaikai, mounted their elephants hurriedly without decorating them and proceeded to the river (Pari. 20:19).

Kayamuṇi – *Yāṇaik kaṇru* (Elephant-calf)

The ripe ears of millet-corn were intertwined like the trunks of young elephant-calves at play (Malai.107-108).

Kayal – *Keṇṭai mīṇ* (Carp)

The stork that had eaten the carp from the watery field, rested on the hay-stack (Puram. 24: 19,20). The challenging eyes of the salt-selling maiden resembling two carps in opposition became frightened of the dog's bark (Akam. 140:5-10). The hero helped by his minstrel-companion, bathed in the freshes of his paramour by day, her tresses being the fine dark sand, her eyes the carp, overcoming the dam of her modesty in the flowery grove (Kali. 98:14-19).

Kayavar – *Iḷintavar* (Base persons)

When Vaikai grew festive with freshes, the learned and the unschooled, and the base, husbands and chaste wives loyal to their husbands, along with the Pāṇṭiya monarch went to bathe in the river (Pari.Ti. 2:24-27).

Kayavāy – *Pukārmukam* (The estuary of Pukār)

At the porchway of Nannan's place, presents like the calf of the wild-cow were gathered together, like the estuary of Pukār where the cool big river Kaviri originating in Coorg, debouches into the sea (Malai. 527-529).

Kayan – 1. *Kayam* (Pond)

Owing to the severe summer, the pond became totally dry (Akam. 291:4). The hero went through the desert tract by the long dry pathway beside the dry pond (Nar. 224:8-11).

2. *Ūrrukkuḷi* (Spring)

The tusker stretched forth its trunk, scooped out the water oozing from the spring in the rock and ran towards its mate (Nar. 186:1-3).

Kayil - *Muttuvāy* (Joint)

Some of the maidens who went to bathe in the river Vaikai wore chains joined with hooks (Pari. 12:18).

Kayiru - *Pācam* (Rope)

The tusker had bells on either side tied with ropes on his back, and a big trunk (Puram. 3:10, 14). Strong men with wiry bodies walked beside the line of carts to which were yoked bulls with stout ropes passing through the holes in the yokeshaft (Peru. 61-63). The charioteer fixed the reins to his swift horses to control them while driving (Akam. 224:2-5). The swing hung down from the branch tied with the twisted fibre of the dark palmyrah (Nar. 90:6). Prostitutes would stop the rich patrons by tying them to the post of their arms with their eyes as the rope (Pari. 20:55,56).

Karakam - *Kamaṇṭalam* (Water-vessel)

Brahmins had water-vessels held in hoops and trident staffs (Kali. 9:2). In the screw-pine tree where fruit hung like the holy water-vessel beside Lord Dakshinamurthy under the sacred Banyan tree, the herons rested like the screw-pine flower in bloom (Kali. 135:3-5).

Karaṇṭai - *Kamaṇṭalam* (Water vessel)

Wise and learned men of high principles and pure bodies carried in a hoop made of many strands, narrow-mouthed water - vessels, for performing austerities (Matu. 480-483).

Karaṇam - *Pulam* (Fine senses)

Paraṇar adept at composing faultless verses with a fine sense, panegyrised Kaṭalpirakkōṭṭiya Ceṇkuṭṭuvaṇ in 10 poems and obtained as a gift the revenue of Umparkāṭu and also the Prince Kuṭṭuvaṇ Cēraṇ (Pati. Pa. 5 footnote).

Karantai - 1. *Koṭivakai* (A variety of vine)

The veterans of the Cēra king leading the vanguard, the rest of his army camped in the fields overgrown with *karantai* vine (Pati. 40:4-6). The crab that had forsaken its mate cut off the slender bindweed creeper in the field overgrown with *karantai* vine (Aink. 26:1,2).

2. *Karantaiyar* (Warriors engaged in retrieving stolen cattle)

The chief of the warriors well aware of the *Karantai* men lying in ambush, engaged them in battle, slew them and seized their cattle while the hovering vultures cried noisily (Puram 269:9-12).

Karappavaṇ - *Maraippavaṇ* (One who keeps back or hides one's wealth)

The leaves in the tree folded themselves like the closed heart of one who hid his wealth from suppliants (Kali. 120:5,6).

Karappār - *Maraippar* (Those who hide something from others)

The condition of lustful men hiding their passion in their eyes from others was comparable to that of drunkards trying to hide their inebriation from the knowledge of others (Pari. 10:63-68).

Karam - *Kai* (Hand)

The poet sang thus; "Oh heart! Beholding with delight the sacred feet of the Red Lord with twelve hands at Paraṅkuṇṇu, fold your hands in prayer and sing the praise of the God chanting *Murukār_ruppaṭai* (Muru. Ve.50).

Karampai - *Taricu nilam* (Fallow land)

The expert charioteer drove his vehicle making a new track in the fallow land breaking the gravelly highland on his way (Kuru. 400:4,5).

Karāam - *Mutalaiyuḷ Oruvakai* (Crocodile)

Atiyamāṇ Neṭumāṇ Añci had a physical strength like that of a crocodile capable of pulling even a tusker into knee-deep water (Puram. 104:2-4). In the jungle-river covered by fallen flowers

hiding the colour of the water, the crocodile slept (Akam. 18:1-3).

Karām - Mutalaiyul Oru Vakai (Crocodile)

The hill-cleft by which the hero came at night had dark pools with crocodiles of many kinds (Kuri. 256-261).

Kari - 1. Cānru (Evidence/witness)

Noble men would never hide what they saw to give false witness (Kuru. 184:1). The heroine said to her maid that the fire of passion kindled in her heart, ruined her body, even like a tree getting despoiled as the persons under it had borne false witness (Kali. 34:10,11).

2. Karinta Porul (Burnt objects)

The desert tract was dark with burnt-down trees like an enemy territory given to fire by an angry king (Kali. 13:1,2).

3. Yānai (Elephant)

The mighty elephant standing beside the mansion, enamoured of the she-elephant, refused to move forward in spite of the mahout's goading, while the female also stood attracted by the male (Pari.10:41-45).

Karikāl - Karikār Cōlan (Karikāl Cōlan)

The river Kāviri snatched away Atti, enamoured of his beauty as he danced in the river sport witnessed happily by Karikāl Cōlan with his boisterous kinsfolk at Kaḷāar water-front. (Akam. 376:4-11).

Karikāl - Vaḷavan Karikal Cōlan (Karikāl Cōlan)

Veṇṇikkuyattiyār hailed Karikāl Peruvaḷattāṇ as the monarch with ichorous elephants, and as the scion of a mighty ancestor who bade even the winds to drive his ships at sea (Puram.66:1-3). Peruñcēralātaṇ ashamed of the wound on his back in his battle at Veṇṇi with Karikāl Vaḷavaṇ of ever radiant armies, sat facing north prior to his death by fasting (Akam. 55:9-12).

Karikālan - Karikār Cōlan (Karikār Cōlan)

The leg of Karikālan, lord of the fertile and well-watered fields, charred in fire, measured this earth (Poru.Ve. 3).

Karikāl Peruvaḷattāṇ - Cōla Maṇṇan (A cōla monarch)

The famous Cōla monarch known variously as Karikāl vaḷavaṇ, Karikāl, Karikār Cōlan, Karikār Peruvaḷattāṇ, Cōlan Perum Peyark karikāl, Peruvaḷakkarikāl, Tirumāvaḷavaṇ. He was a very famous Cōla monarch. Two explanations for the name are given: His leg was burnt in fire (Poru. Ve. 3); He was Death (Kālan) to his enemies, the elephants. Eight poets Kaṭiyālūr Uruttirāṇ Kaṇṇaṇār, Karuñkuḷalātaṇār, Kaḷattalaiyār, Nakkīrar, Paraṇar, Māmūlaṇār, Muṭattāmakkaṇṇiyār, Veṇṇikkuyattiyār have sung his praise. His life-history is referred to in four poems in Puṛaṇāṇūru 7, 65, 66, 224, and five poems in Akaṇāṇuru 55, 125, 141, 246, 376. He is the hero of two long poems Poruṇarār rupaḷai and Paṭṭiṇappālai. He was the son of king Uruvap pakrer Ilañcētcēṇṇi (Poru. 130) According to Apitāṇa Cintamaṇi he had three sons, Cētcēṇṇi Nalaṇkiḷi, Neṭuṇkiḷi and Māvaḷattāṇ and a daughter called Ātimanti. His great exploit in having defeated his great enemies at Veṇṇi field of battle even as a boy, is the subject of many poems (Puram. 66; Poru. 135 - 148; Akam. 55;125; 246). Imprisoned while young by his enemies (Pat.220-225), he escaped from them to recover his birth-right. He made many reforms in Cōla land, making it a prosperous country. Famous as a patron (Puram. 224), he performed a big vedic sacrifice. He gave to Poet Kaṭiyālūr Uruttirāṇkaṇṇaṇār sixteen-hundred thousand gold pieces for his long poem Paṭṭiṇappālai in his honour. Besides Caṅkam poems, other later-day works also contain various references to his life and greatness.

Karu - 1. Karuppam (Pregnancy)

As the rain accompanied by resounding thunder, poured from sapphire-like clouds pregnant with water, the land became cool and the woods burgeoned (Akam. 314:1-3).

2. Muṭṭai (Egg)

The common-millet rice was like a pigeon's egg in shape (Puram. 34:9).

3. Toṭakkam (Origin/beginning)

Among the kings who ruled with great power from the city of Īlaṅkai known in the beginning as Tonmāilaṅkai, Nalliyakkōṭaṇ was the strongest (Ciru.119 – 122).

4. Karu Arai (The inner apartment)

In a stately mansion with a well-guarded inner apartment, queen Kōpperuntēvi was seated (Netu.114).

5. Parama Aṇu (Atom)

After many aeons had duly passed by, again appeared the aeon of the first element, Space, where the primordial atom grew (Pari.2:1-6).

Karukku - Kūrmāi (Sharpness)

The fierce wind heaped up the sand on the sea-shore, so that the long front of the sharp-stemmed palmyrah was covered by it (Kuru.372:1-3).

Karuṅkaṇ Veḷḷai - Caṅkaruṭaṇaṇ (Lord Baladēvan)

Lord Tirumāl also shines radiantly as Caṅkaruṭaṇaṇ (Lord Baladēva) with dark eyes and a white body (Pari.3:81).

Karuṅkal - Malaikkal (Rock)

Kōpperuñcēral Irumporai was lord of the mountain-land with numerous elephants roaming about like cattle, amidst the rocks resembling buffaloes in shape (Puram.5:1-3). The hero came unafraid of crocodiles in the deep whirlpools in the jungle river, running over black rocks (Nar. 292:7-9).

Karuṅkākkai - Karuṇṇakkākkai (The black crow)

The black crow would preserve the young one of the tortoise lying in the shade of the *Nocci* beside the house, to be eaten if it grew sated with the sacrificial rice, red with blood (Peru. 183-186).

Karuṅkulātanār - Pulavar (Poet)

Poems 7 and 224 in *Purānanūru* stand in his name. In the first poem set in *Korṟavallai Turai*, the poet points out the destruction caused by Karikāl Peruvalattāṇ to the people of the land devastated by fire and sword, wailing in woe. The second poem in *Kaiyaṟunilai Turai* in an elegiac note, laments the death of Karikālaṇ. "Pitiable indeed is the world at the loss of this wise monarch; the women of Karikālaṇ after his death, stand desolate and woe-begone like a *vēṅkai* tree, bare after shepherds had lopped off its luxuriant foliage in order to feed their cattle during drought". Karikālaṇ's prowess, his hospitality and his ability to conduct Vedic sacrifices are highlighted in this poem.

Karuṅkūttu - Tanṇiya Nāṭakam (A Big farce)

The maid said to the heroine, with the hero waiting by the wall outside: "The big farce put up by the lusty brahmin, ever after unescorted maidens, made it impossible for us to meet the hero at the tryst by night". Thus the maid urged the hero to expedite his marriage with his mistress (Kali.65:27-29).

Karuṅkai - 1. Valiyakai (Strong hand)

Piṭṭaṅkorraṇ had a physical strength like the anvil smitten by a strong-armed blacksmith with a huge hammer (Puram.170:14-17). In the steep hill-side, the strong forester with hands like wrought-iron, stood beside the white *kaṭampa* tree and shot the well-chosen arrow into the chest of the elephant (Akam.172:5-8).

2. Periya Kai (Big hand)

The elephant with a big trunk and tusks with metal-bands, was compared to a cloud (Puram. 369:1,2).

Karuṅkai Oḷvāḷ Perum Peyar Vaḷuti - Aracaṇ

(A King)

Poet Irumpiṭartalaiyār has referred to this king who ruled the Pāṇṭiya country as Pāṇṭiyaṇ Karuṅkai Oḷvāḷ Perumpeyar Vaḷuti (Puram.3:13).

From this poem we know that he came of the *kavuriyar* clan and that he was noted for his munificence in giving to the suppliants without their asking for gifts.

Karuntoḷil – Valiya Toḷil (Profession involving heavy work)

Among the proud youth of the fisherfolk of the same tribe and profession, some roasted sea-shrimp for their food; some others are the boiled meat of the tortoise in the fields (Pat.61-64).

Karuntoḷil Viṇaiṇār – Taccar (Carpenter)

Nalliyakkōṭan gave away to minstrels, bulls along with chariots, of well-wrought workmanship that had been tested on a trial run by expert carpenters (Ciru.257 – 261).

Karunaraiyōr – Karumaiviraviya Narai Uṭaiyōr (Persons with partly grey hair streaked with black hair)

Devotees with partly greyed hair like the white-crested waves in the dark sea and others with totally grey hair like the moon-light, worshipped God Tirumāl (Pari.Ti.1:42.43).

Karuppu – Karumpu (Sugar-cane)

Youthful village-maidens pounded with sugar-cane as pestles, the white sand resembling fish-eggs, as the paddy, singing of their prosperous life under the shade of the River-Portia tree, their slender waists swinging as they moved (Akam.286:1 – 5).

Karuppai – Eli (Rat)

Cottages of the hunters had a roof thatched with the leaf of the date-palm so closely, that squirrels and rats could not move about on it, and sides resembling the back of a porcupine (Peru.85-88).

Karumpanūr Kilān – Kurunilamanṇan (A petty chieftain)

Poet Nannākaṇār has composed two poems in *Puranāṇṇṟu* 381, 834 in honour of this chieftain whose town Karumpanūr was in

Tiruvēnkaṭam Division of Toṇṭai Nāṭu. He was bounteous and helpful to others like a boat plying between two banks of a river for charity. When his guests were sated with meat and food, he offered them preparations made of milk and treacle. Farmers in his land even on ordinary days without any festival would happily feed of *keḷigu* fish along with today, seasoned with ginger, and fragrant flowers (Puram.334). His land Karumpanūr was so fertile that with him as the king people had nothing to worry, while drought was seen everywhere else.

Karumpanūran – Karumpanūrkiḷṇ (See Karumpanūr Kilān).

Karumpillaipūtaṇār – Pulavar (A poet)

He has composed the tenth section of *Paripāṭal* dealing with the greatness of Vaikai river, Ancient practices like drummers announcing the coming of freshes in Vaikai, casting conches, crabs, and shrimps made of gold into the river praying for prosperity, are mentioned by the poet. Some of his comparisons are noteworthy; women awaiting freshes in the river Vaikai like traders expecting the arrival of the ships from the sea; the pilot's action in setting right a ship storm-tossed at sea and removing the fear of the passengers by his expert steering of the ship, is compared to the action of brave young men who relieved the anxiety of women riding upon elephants which ran about in fear of a tiger figure. The fine tension between passionate lovers in bouderie as to who should speak first, is compared to the state of two armies weary of war, waiting for each other to make the first move towards peace; the freshes in the river spreading gold in the fields is like the Pāṇṭiya monarch pouring gold into the outstretched hands of poets.

Karumpin Eutiram – Karumpāṭṭum Alai (Sugar-mill)

Among the many noises in the *marutam* tract adjacent to Maturai, the sound of sugarmills was also one (Matu.258). The sugar-mill sounded

alternately with the trumpeting of the tusker (Aink.55:1).

Karumpu - 1. *Karuppaṅkaḷi* (Sugar-cane)

The ancestors of AtiyamāṇNetumāṇ Añci brought to the Tamil country the rare plant sugarcane (Puram.99:2-4). As the water was ever available in plenty, sugar-cane grew luxuriant, even out of season (Pati.30:14). In the *Marutam* tract superior paddy grew luxuriant along with sugar-cane with its white flower (Pati.240). The noise of segments of sugarcane being crushed as they poured their juice, like rain, rose from every sugar-mill (Malai.340,341). The thick-stalked flowers of the long-stemmed sugar-cane growing in the field waved in the northwind like the *pulai* flowers in summer (Akam.217:3-5). Water had gathered in the imprint of the big tusker's foot, like the puddle of water in a sugar-cane patch (Kuru. 262:7,8). Cowherds brought down mango fruit using sugarcane as missiles (Aink.87:1,2).

2. *Toyyil* (Designs drawn with coloured water on the body)

The hero said that he was tortured by the arms of the heroine decorated with *toyyil* designs (Nar.39:11). The hero parted from his beloved making her slender arms grew leaner and ruining the beauty of the *toyyil* designs drawn by him on her body when he made love to her (Kali. 131:29,30). A certain woman in the water-sport at Vaikai river, captured with her golden chain the soft arms decorated with *toyyil* designs of another woman defeated by her (Pari.7:51-56).

Karuppampupai - (float made of kaus grass)

Iḷaṇcēral Irumporai was more bounteous and helpful than the float made of kaus grass for crossing a river (Pati.87:4,5).

Karumam - *Ceyal* (Action)

Those who scoffed valiant Atiyamāṇ, belittling his fine capacity for action, were deemed as failures (Puram.104:4-6).

Karumaṇi - *Veḷyāṭṭukkuṭṭi* (Goat's kid)

The goblin-maiden wore in her ears, goat-kids (Ciru.197).

Karumukam - *Mucu* (Monkey)

Some of the devotees who went Tirupparaṅkunṇam offered sugar-canes, to black-faced monkeys (Pari.19:39).

Karuvi - 1. *Tokuti* (Gathering/Congregation)

Ōri was limitlessly bounteous like the rains pouring from the sky congregated with vapours and lightning (Puram. 204:12-14). The congregated clouds producing lightning poured in the form of rains (Kuru.205-1). The little millet with red ears of corn, grew luxuriant because much rain poured from the sky where the clouds had gathered (Nar.213:8-10). Lord Tirumāl wore on his chest a golden chaplet radiant like jagged lightning loosened by the sky with its congregated vapours (Pari. 13:10 - 12).

2. *Kattirikai* (Scissors)

The ear of the minstrel's wife adorned with rings, resembled the loops at the end of a pair of scissors (Poru. 29-30).

3. *Kuttukkōl* (Goad)

Unschoolled youngsters using many Sanskrit words and pricking the elephant with a sharp goad made it eat its morsel of food (Mullai.35,36).

4. *Paṭaikkaruvi* (Weapon)

Men and women desirous of taking bath in the water - sports at the river Vaikai, carried with them suitable weapons (Pari.6:31).

5. *Porī* (Sensory/organ)

Lord Tirumāl is at once the five senses and five sensory organs (Pari.13:14 - 16).

6. *Icai Karuvi* (Musical instrument)

In the hill of the Red Lord the tuneful sound of musical instruments played together, along with the boisterous noise of clouds congregating

in the sky, sounded like a noisy battle-field
(Pari.18:43,44).

Karuvilāi – *Karuṅkākkarāṅkoṭi* (A creeper)

The dark flower of the *Karuvilāi* creeper in the cool wood swayed in the northwind like the ocellus in the fantail of a dancing peacock (Nar.262:1,2).

Karuvūr-Cērar Talainakar (Cēra capital)

Also known as Vañci city (Puram. 11:5,6). Nariverūttalaiyār recovered his health on seeing the Cēra monarch Karuvūr Ēriya Olvaṭ Kōpperuñcēral Irumporai (Param.5 Footnote) when Kiḷliyaḷavaṇ besieged Karuvūr, Alattūr Kiḷār requested him to give up his attempt (Puram.36). A number of poets belonged to Karuvūr city viz., Karuvūrk Kaṇṇampāḷaṇār, Karuvūrk Katappillai Cāttaṇār, Karuvūrk Kaliṅkattār, Karuvūrk Kōcaṇār, Karuvūr kiḷār, Karuvūrc Cēramāṇ Cāttaṇār, Karuvūr Naṇmārpaṇār, Karuvūrp Pavuttiraṇ, Karuvūrp Peruñcatukkattup Pūtanāṇār and Karuvūrp Pūtaṇ Cāttaṇār.

Karuvūrk Kaṇṇampāḷaṇār – *Pulavar* (A Poet)

Poems 180, and 263 in *Akanāṇṇūru* were composed by him. In one the maid speaks to the heroine to satisfy the hero's want (Akam.180) Poem 263 describes the state of mind of a mother whose daughter had eloped with her lover.

Karuvūrk Kaṇṇampullaṇār – *Pulavar* (Poet)

See Kaṇṇampullaṇār.

Karuvūrk Katappillaic Cāttaṇār – *Pulavar* (Poet)

Belonging to Karuvūr, this poet is also referred to as Karuvūr Kantappillai Cāttaṇār, Cāttaṇār, being his name and Katappillai his father's name (U.Ve.Ca.Puram.Page.18). Three poems are in his name. One each in *Puranāṇṇūru*, *Akanāṇṇūru* and *Narriṇai*. Puram. 168 celebrates the prosperity of *Kuravas* living in Horse-hill of Piṭṭaṅkorraṇ and the chieftain's generosity putting to shame miserly kings (Puram.168). Maḷavas offered to the neem-tree where a deity dwelt the blood as sacrifice (Akam.309). Nar. 343 refers to the

banyan tree where a God dwelt, being offered sacrificial food.

Karuvūrkaliṅkattār – *Pulavar* (Poet)

P.P.I. would say that this Poet might have come from the Kaliṅkā country. The only poem composed by him (Akam.183) describes the congregating clouds gathering together like gravid she-elephants; in the early dewy season, the *piḷavam* bloomed, spreading its fragrance everywhere.

Karuvūr Kiḷār – *Pulavar* (Poet)

His given name is not known. Perhaps he belonged to the Vellāḷa caste (P.P.I. P. 229). The only poem composed by him *Kuruntokai* 170, makes mention of the elephant's fondness for eating sedge and how the heroine firmly believed in the love of the hero.

Karuvūrk Kōcaṇār – *Pulavar* (A Poet)

Author of *Narriṇai* 214 this poet might have belonged to Kōcar community. The poem mentions an important truism that those who lazily stay at home cannot hope to attain happiness and fame or the pleasure of giving.

Karuvūr Cēramāṇ Cāttaṇār – *Pulavar* (A Poet)

According to Dr. U.Ve.Ca. this poet might have belonged to the Cēra line. The only poem composed by him *Kuruntokai* 268, brings out the ability of the maid who urges the hero to arrange for his marriage with her mistress forthwith, by describing the dilemma of the heroine, being unable to send back her lover owing to fear of separation or to ask him, to come again because of the hazards on his way.

Karuvūrnaṇmārpaṇār – *Pulavar* (A Poet)

Akam. 277, the only poem composed by him, cast in the form of the grieving heroine's statement to her maid refers beautifully to the striped tiger whose growl sounded, like curds being churned and the coral tree blooming like the red comb on the head of a fighting cock.

Karuvūrpavuttiraṇār – *Pulavar* (A Poet)

Dr. U.Ve.Ca. would say that Pavuttiraṇ might

be a corrupted form of Pavittiraṇ meaning 'the pure one'. *Kuruntokai* 162 the only poem composed by him makes the hero returning after his successful enterprise, ask the jasmine bud if it were proper on its part to laugh at others.

Karuvūrppuṭaṇ Cāṭṭaṇār - Pulavar (A Poet)

He is the son of Karuvūrppuṭaṇ. Akam. 69 is the only poem composed by him. The heroine shedding tears at the separation of her lord, cleverly hides her grief as if her tears were only in sympathy with the lonely anṇil separated from its mate.

Karuvūr Peruṇcatukkattup Pūtaṇāṭaṇār - Pulavar (A Poet)

Dr.U.Ve.Ca. says that he was named after a demon enshrined in the midst of a square where four roads converged. In Puram. 219, this poet laments the death of Kōpperuṇcōḷaṇ seated facing north and for his having come too late to see him alive like his other admirers.

Karuvai - Varaku Vaikkōl (Millet-hay)

The hamlet in *Mullai* tract had pretty hutments whose roofs were thatched with millet-hay looking like fleecy clouds spread in the sky (Peru.190.191).

Karuṇai-Porikkaṛi (Fried meat)

Ceramāṇ Vañcaṇ gave the drummer-bard and his kinsfolk, roasted venison from his own plate and rice resembling the claws of a crane (Puram. 398:23,24). In the prosperous mansion of Karikār Peruvalattāṇ, war-bards sumptuously fed on grains of cooked rice long in shape like fingers and roasted minced meat in size like gravel-stones (Poru.114-116).

Karai - 1. Nīriṇ Karai (Bank/shore)

The tank in Pāri's Parampu country had a curved bank resembling the gibbous moon eight days old (Puram.118:2,3). This earth is ringed by the shore of the dark sea against which the boisterous waves broke (Poru.177-179). The player-minstrels were instructed to go along one bank of the river Cēyāru (Malai.476-477). The banks of the river Pēriyāru were eroded by the rolling waters

descending from the hill (Akam.137:7). In the sea-shore, under the shade of the flowering *punṇai* trees, the stork with its mate hunted for its prey (Nar.91:2-4). The heroine leapt into the waters after climbing the *murutam* tree standing on the bank of the river (Aink.74:3,4). The trees on the bank of the river, flourished like the wealth of a righteous householder who gave to charity unstintingly (Kali.27:1,2). The freshes in the river Vaikai came delighting the people of the city of Maturai who praised its flow; crowds of people thickly thronged its huge embankments (Pari.12:31-33).

2. Āṭaiyiṇ Karai (Border of a garment)

The blue garment of the hero with its border torn when he joined the *tuṇaikai* dance of the courtesans, revealed to the heroine his extramarital liaison (Kali.73:16,17). The heroine wore a blue garment with fine border worked with flowers, given to her by her mother (Kali.111:2,3).

3. Ellai (Limit/boundary)

The hero swam all alone across the deep rapids of the jungle river over-flowing its banks (Nar. 144:7,8). The heroine said that the hero unlike her was not submerged in the flood of passion overflowing the banks (Kali.146:25).

4. Viḷimpu (Edge)

As the elephants fought with one another the holes and pits on the banks of the jungle river shone with bright marble and gold dust (Nar. 295: 5-6).

5. Muṇai (Tip)

The tears from the heroine's eyes fell upon the tips of her breasts (Nar. 33: 11,12).

6. Taṭai (Obstacle)

At the tryst by night the hero and the heroine came together in love, while the bright cataract sang a lullaby and the formless southwind blowing without let or hindrance wafted its approval (Pari. 6:52-54).

Kal - 1. *Malai* (Hill/mountain)

The summer prolonged itself while the ponds went dry, woods withered and the rocky hill shivered to pieces (Puram. 174: 24-26). The bear with a crooked feet, and dark hairy body took shelter along with the wild boar in the big cleft in the hill (Muru. 311-314). The elephant adept in warfare was huge and lofty like a hill (Malai.225, 226). The many-rayed sun passed through the day slowly and reached the western hill (Akam. 120: 4,5). Uraiyūr of Tittan was enclosed by a defensive forest and rocky hills (Akam. 122: 21,22). The hero wedded the heroine brightening her hamlet beside the hill (Nar. 386:9,10). The female monkey climbed up the root of the *irri* tree spread over the hillside and ate the tender shoots of the hill-jasmine covering the tree (Aink. 279: 1,2). The maid inquired of the hero intending to part from the heroine whether it was worthwhile to go in search of wealth crossing the hills just to avoid the disgrace of not giving to charity (Kali. 2:15,16). When the lord with the Bull-mount, destroyed the triple cities, it was Āticēṭaṇ who became the string for the bow of Himālayā mountain, with many peaks (Pari.Ti. 1:76-78).

2. *Karpārai* (Rock)

In small villages, wells with brackish water, were dug by hewing the rock (Puram.331:1). Common-millet had grown luxuriantly in the wild track littered with big stones resembling, buffaloes couchant (Malai.111-113). The floods in the river submerging the poles of the punts dashed noisily against the rocks on the shore (Akam.72:7-9). In the absence of her lord, the heroine with her sorrow-laden heart, slowly pined away like the bubble of foam on a big flood dashing against the rock (Kuru.290:4,6). Vultures with blood-red ears in the forest, espied the foul-smelling pieces of flesh lying beside the rocks (Aink.335:2-4).

3. *Kal* (Stone)

The proud and powerful bull stepped forcefully

scattering fine sand and breaking up the stones on the way in order to pull the loaded cart from the deep rut (Puram.90:7-9). Bandits adept at disappearing in the winking of an eye, had sharp swords that could cut through wood and stone (Matu.635). Wheels of the chariot with swift horses harnessed to it, produced a sound like thunder in the rainy season, when it rolled over stones (Akam.14:18-21). The cataract rolling over stones, down the hill, descended like a snake (Kuru. 134:5-6). The rapid jungle-river carried in its flood many stones (Nar.7:3,4). The sling-stone shot swiftly by the forester on hearing the movement of elephants in the field, scattered the *veṅkai* flowers, dislodged the bread-fruit in the tree, pierced through a honey-comb, disturbed the cluster of mango-flowers while tearing the leaf of a plantain tree (Kali.41:7-16). The painting of Akalikai changed to a stone by her irate husband Sage Gautama was drawn in the hall at Paraṅkuṇṇu (Pari.19:50-53).

4. *Pararkarkaḷ* (Gravel-stones)

Minstrels' wives had small feet resembling the tongues of dogs treading upon the gravel-stones (Malai.42-43). One Paṇṇaṇ had strong feet hardened by constant treading upon the gravel-stones (Akam.113:10). The unripe fruit of the jujube lay scattered in the small tract covered by gravel-stones (Nar. 113:2,3). The hero said to the heroine who wanted to accompany him: "If you come with me, your small feet resembling the inner petals of a lotus, will redden in contact with gravel-stones like molten lac" (Kali.13:10-13). The hero parted from his beloved in order to earn wealth traveling the gravelly dry wilderness, with many forked ways, not minding the dangers (Kali.150: 11-12).

5. *Naṭukal* (Memorial stone)

The drummer-bard was guided and instructed to worship at the memorial-stone in honour of the warrior who died while stemming the advance

of the enemy troops like a dam across the river. (Puram.263:2,8). In the path of the player-musicians in the shade of the sal tree there was a sacred memorial-stone erected in honour of a warrior slain in battle with his enemy, his achievements carved upon it (Malai.394-396). The desert-tract had many pathways where memorial-stones had been erected in honour of slain bowmen with their victories carved upon them (Akam.179:7-10).

6. *Turukkal* (Rock)

Herdsmen would graze their numerous cattle in the pasture land and gather bright gems in the wood strewn with rocks (Pati.21:20,21).

7. *Cāṇaikkal* (Whetstone)

The heroine unable to bear the separation from the hero said to her maid "Has my lord forgotten his promise that he would never leave us but always be close to us like the whetstone fixed with wax by the artisan?" (Akam.1:5,6).

8. *Paṭṭaṭaikkal* (Anvil)

Piṭṭaṅkorraṇ displayed a strength that was like the sturdy anvil opposing the sledge-hammer wielded by a blacksmith (Puram.170:14-17).

9. *Tiṭṭukkal* (Grindstone)

Reapers of paddy would, when their sickles became blunt, sharpen them upon the curved back of a tortoise using it as a grindstone in order to carry on their harvest work (Puram.379:3-5).

10. *Kāvikkal* (Ochre stone)

The brahmin wore an ascetic garb dipped in ochre (Mūl.37).

11. *Naṅkūrakkal* (Anchor-stone)

As the stormy wind blew fiercely in the sea, tearing off the sail ropes and breaking off the mast, the ship was held only by the rope tied to the anchor-stone (Matu.375-379).

12. *Ammikkal* (Horizontal grinding-stone)

In the big mansion, menials ground a fresh paste

of fragrant things like musk upon the horizontal grinding-stone of the colour of black hoggram (Netu.49-50).

13. *Verrikkal* (Victory-stone)

Matti who defeated Eḷiṇi and fixed his teeth in the porchway of the town called Venṇam erected a victory-stone at the cool harbour nearby (Akam.211:12-15).

14. *Kaṭṭalaikkal* (Touchstone)

The beetle that rolled about in the fragrant pollen of the *naṇṇavam* flower, took on a golden hue, like a touchstone used by goldsmiths (Pati.25:2-4).

15. *Malaiccāral* (Hillslope)

The tender daughter of the *Kurava* fieldsman, the hillslope would feed the dark-fingered ferocious monkey with the drupe of the jack fruit (Pati.353:4-6).

16. *Maṇi* (Precious stone)

The hero said to his heart, after missing a tryst with the heroine: "May you lose all your brightness like a precious stone in a dark cave in a tall hill" (Akam.258:6-8).

Kalporuciṇu Nuraiyār - Pulavar (Poet)

Author of *Kuruntokai* 290, this poet got his name from the fine phrase *Kalporuciṇunurai* in a poem, cast in the form of the heroine's request to her maid. This tender poem brings out the pathos of the heroine's situation; if the hero does not return soon, her life would slowly wither away like a small bubble of foam in a flood dashing against a rock.

Kallakam - Malaiyakam (Hillside)

Iḷaṅcēral Irumporai defeating two great monarchs and Vicci, a petty chieftain, destroyed five fortresses in the hills, protected by impenetrable defensive forests (Pati.Pa.9:4,5). In the hills the powerful tiger attacked and killed a tusker while its mate the cow-elephant trumpeted in grief (Nar.36:1-4).

Kallakāram - Nīrkuḷiri (Arrowhead)

A certain woman wore a wreath of arrowhead flowers (Pari.11:103).

Kallaṭāar - Karpori (Stone-trap)

In the big stone-trap fixed by the forester to catch the wild pig haunting his millet-field a strong tiger got caught (Nar.119:1-3).

Kallaṭar - Karpori (Stone trap)

Pāṇṭiyan Talaiyālaṅkāṇattuc Ceruvenṇa Neṭuñceḷiyan had a chest strong and big like a stone-trap fixed by a hunter to catch a tiger (Puram.19:5,6,18).

Kallaṭuppu - Kallāl Amaitta Aṭuppu (Stone - oven)

Bowmen would boil their meat in the stone-oven left by the band of salt-merchants (Akam.119:8,9)

Kallatar - Malaivaḷi (Mountain path)

In the mountain path, plump unripe gooseberry fruit lay scattered in the fierce wind like coins of gold (Akam.363:6-8). The forester hiding in the small thicket beside the mountain path, killed the wild boar that ate up the ears of millet-corn with its mate (Nar.336:1-4).

Kallalai - Malaikukai (Mountain - cave)

Mūtūr of Cēra monarch Vañcaṇ was inaccessible to enemies like the mountain cave used as their lair by tigers (Puram.398:8-11). The angry tiger sprang upon the spotted forehead of the elephant in order to relieve the hunger of its mate the tigress lying in the mountain cave after it had littered (Nar.148:7-10).

Kallaṭai - Karpārai (Rock)

The gooseberry tree grew tall beside the bamboo in the rocky hillside (Akam.385:7,8).

Kallātānār - Pulavar (A Poet)

According to U.Ve.Ca. this poet who got his name from his village Kallāṭam, was the same person who wrote the *Tirukkannappa Tēvar Tirumaram* and a poem in *Tiruvalluvamūlai* besides 14 poems in cankam poetry viz 5 in Puṇānūru 23,

25,371,385,391, seven in Akanānūru 9,83,113,171, 199,209,333, and *Kuruntokai* 260,269. Among the patrons panegyrised by him are Cēralar, Kalaṅkāykanṇinārmuṭiccēral, Talaiyālaṅkāṇattuc ceruvenṇa Neṭuñceḷiyan, Ceḷiyan, Tenṇar, Akutai, Amparkilāṇ, Aruvantai, Ōri, Kāri, Naṇṇaṇ, Pāṇaṇ, Pulli. Poraiyarrukkilāṇ, Kōcar, and Toṇṭaiyar. Ancient practices like destroying the water-sources of the enemy, cutting down the sacred trees, capturing their war-drums, (Puram.23) women shearing off their tresses when their husbands fall in battle (Puram.25); elephant-calves being sold for getting toddy and tethered in the yard of toddy shops (Akam.83); bartering paddy for salt (Kuru.269); are mentioned in his poems. Neṭuñceḷiyan the victor of Talaiyālaṅkāṇam is celebrated by him in three poems of Puram (Puram.23,25,371). A keen observer of nature, Kallātānār's love of nature is revealed in the following; the cranes' flight in the sky and the striped beetle opening the buds are mentioned as indications of the coming cold season (Kuru.260); elephants lifting their trunks towards the clouds in summer (Akam.333); the sound of the pounding of the pestles by women alternating with the hooting of the owls from the neighbouring hillside (Akam.9). Historical incidents like Kalaṅkāykanṇi Nārmuṭiccēral recovering his lost territory on the death of Naṇṇaṇ in the battle-field (Akam.199), Kāri restoring to the Cēralar their lost country slaying Ōri (Akam.209); are mentioned by this poet.

Kallatavar - Kallā makkaḷ (Unschoolled persons)

Wisemen and unschooled persons, base men, parents and women loyal to their parents and the lord of the south and others went to bathe in the river Vaikai (Pari.Ti.2:24-27).

Kalluppu - Kallāka Viḷainta Uppu (Salt)

The white salt produced by the fishermen in the hamlet in their salt-pans were taken by salt-merchants traversing the hills to be sold in other lands (Akam.140:1-5). The black-legged white heron was frightened by the noise made by the

cart of the salt-merchants being drawn noisily from the sandy track by a band of salt merchants (Nar.4:7-12).

Kalvālai - *Malaivālai* (A kind of plantain)

Monkeys seized and ate the plump fruit of the plantain with thick stem growing in the hillside (Nar.251:2,3).

Kalvi - *Kalviyarivu* (Learning)

The elder brother of the heroine whose hand was refused by her father when a suitor came asking for her, said that he too had a little learning (Puram. 346:3).

Kalvēli - *Malaivēli* (An enclosure of hills)

The maid requested the hero to marry the heroine and take her to his village enclosed by hills (Akam. 132: 8,14).

Kalakkam - *Tuṇṇam* (Distress)

With the passing of the day, eventide came distressing the heroine like the God of Death (Kali. 143: 39-41).

Kalakku - 1. *Tuṇṇam* (Trouble)

Owing to the separation from the hero, the heroine's beauty wasted away like the land troubled by a king who ought to have protected it (Kali. 5: 12,3). The passion of the hero troubled him very much (Kali. 113:20).

2. *Mayakkam* (Perplexity)

The bags of pepper heaped up in the mansions could not be distinguished from the noisy seashore, perplexing the onlookers (Puram. 343: 3,4).

3. *Kuḷamputal* (Becoming turbid)

As the weapons were washed therein, the water-front became turbid (Puram. 345: 3,4).

Kalaṅkal - 1. *Kalaṅkiya kaḷ* (Toddy)

The *karantai* warrior praised the greatness of his monarch as he gave him fermented toddy while he drank mead himself (Puram. 298: 1-3).

2. *Kalaṅkiya nīr* (Turbid water)

The tusker washed the soft head of its mate in

the turbid water in the small pond unfit for drinking (Akam. 121: 3-6).

3. *Kuḷamputal* (Turbid water)

The turbid floods of the river Vaikai carried things like gems (Pari. 16: 6-8).

4. *Manakkalakkam* (Mental disturbance)

The hero catching hold of the forearm of the heroine assured her. "I shall come soon to marry you publicly with the approval of your people; you need not be disturbed in mind till then" (Kuri. 231-234).

Kalaṅkal - *Aṇikaḷ* (Ornaments)

The hetaerae seeing the hero's son in the street stopped him and adorned him with ornaments suitable to him selecting them carefully from among the jewels in their possession (Kali.84: 14-17).

Kalaṅceykō - *Vēḷkō* (Potter)

Aiyūr Muṭavaṇār inquired of the potter making the urn for burying Kiḷḷivaḷavaṇ: "Potter, Oh potter! As Kiḷḷivaḷavaṇ's fame is so great, to enable you to make a suitable urn big enough to contain him, can you use this wide world as your wheel and the great mountain as the potter's earth necessary for your handi work?" (Puram.228:4,10-15).

Kalantotāmakalīr - *Viṭṭuvilakkuṭai Makalīr* (The women during the period of their menses)

While the horses of the petty chieftain, fed upon the husk of blackgram, pierced the enemy ranks like boats cleaving the sea, the horses of the king of the *marutam* tract fed upon the rich food with ghee retreated from the battle-front, hesitant like the women during the menstrual period forbidden from touching even vessels in the temple of Lord Murugaṇ (Puram.299).

Kalappu - 1. *Kalattal* (Mixing)

The bat eating the mango, delicious like a mixture of milk with a sweetener and the gooseberry fruit would hang asleep from the tall bamboo (Kuru.201:2-5).

2. *Puṇarcci* (Amorous union)

Mēa and women after a tireless night of amorous union went towards Paraṅkuṇṇam at dawn, like righteous persons borne on chariots proceeding to the upper world to attain the fruits of their meritorious life (Pari.19:8-15).

Kalappai - 1. *Karuvikaḷ Vaikkun Pai* (Instruments bag)

Auvaīyār said to Atiyamāṇ when he delayed gifts to her; "Hoisting our vessels on our backs and tying together our bags with instruments we take leave of you; for wherever we go, there will be food for us" (Puram.206:10-13). The shepherd carrying a big leather bag containing another bag holding fire-drills along with a hoop for vessels guarded his flock of sheep while drenching in the rain (Nar.142:2-7).

2. *Ēr* (Plough)

The tall wall of the shed was worn out by constant contact with cart-wheels and ploughs (Peru.188,189).

Kalam - 1. *Aṇikalam* (Ornaments)

Celvakkaṭuṅkō Vāḷiyāṭaṇ gave to solicitors of gifts, rare ornaments (Puram.14:10). Meeting Vaṇparaṇar in the forest where he had gone a-hunting, Naḷli gave him the bracelet on his forearm along with a chaplet of pearls, saying that he had no other worthy ornament to give to the poet (Puram.150:18-21). The women of a warrior who had become a memorial-stone after recovering herds of cattle, lost their lustre as their tresses were shorn off and their ornaments removed to mark their widowhood (Puram.261:15-19). Kuṭṭuvaṇ even when he was happy drinking a little toddy, gave away big ornaments to solicitors of gifts (Pati.23:9-12). As Celvakaṭuṅkō Vāḷiyāṭaṇ gave away rare jewels to brahmins confirming his gifts with water, the sandy courtyard of his mansion became slushy (Pati.64:5,6). Naṇṇaṇ had big hands that were ever held downwards in the act of pouring ornaments, filling the hands of worthy poets (Malai.

576,577). The fisherman's daughter would get in exchange for the scabbard-fish caught by her brothers, pearls and ornaments instead of measures of paddy (Akam.126:9-12). People of *Veḷir* clan hid their rich jewels in the town beside the Pāḷi hill (Akam.372:3-10). People of Maturai wearing noble ornaments and bright garments went to the sacred hill of the Red Lord Murukaṇ for worship (Pari.19:12,18).

2. *Uṇkalam* (Eating vessel)

Nakkīrar blessed pāṇṭiyaṇ Naṇmāraṇ that he might live happily drinking the fragrant mead from the bottles of the Ionians poured out in golden vessels by the maidens (Puram.56:18-21). The hero quaffed well-decanted toddy from a choice vessel, like a bull that had finished its work in the field, eating hay (Puram.366:14-16). The heroine refused to take the milk mixed with fine puffed rice offered her by her fostermother (Kuru.356:6,7). Karikārperuvalattāṇ gave war-bards mead, redolent of flower in rare vessels to drink as they desired (Poru.156-158). The maid charging the hero with neglect said to him, "Enjoying the charms of my lady and then forsaking her, you are like a person who drinks sweet milk and later discards the vessel", Thus she urged the hero to marry her mistress forthwith (Kali.133:15-17).

3. *Marakkalam* (Sailing Vessel)

Kapilar panegyrised Malayamāṇ Tirumuṭikkāri very exhaustively leaving no scope for other suppliants just as no other sailing vessel could go in the western sea where the Cāra's ships plied (Puram.126:11-16). As a ship-wrecked person drowning in the sea saved himself with the help of a raft brought by the waves, the heroine too was relieved of her distress with the return of the hero (Kali.134:24-27). The pilot of a ship would mend with his tools, the sail, the cordage and the planks of his damaged vessel and make it fit for sailing again (Pari. 10:53 - 55).

4. *Maṭṭkalam* (Earthen-ware)

The bubble appearing in the midst of a fast-

flowing river whirled like the wheel of the potter with which he made his earthenware vessels (Malai. 473,474). The white cloud enveloping the hill looked like the smoke arising from the potters' kiln where he baked his vessels (Akam. 308:5,6). The fruit of the Banyan tree was red in colour like a newly baked earthen-ware vessel (Aink. 303:1).

5. *Pāṇṭam* (Utensil)

The heroine recovered her beauty embracing her lord of the handsome chest like turbid water in an utensil becoming clear when mixed with the paste of the clearing-nut (Kali. 142:62-64).

6. *Karavaik kalam* (Milking vessel)

The dark beauty of the heroine wasted away owing to pale sallowness benefiting neither her nor the hero, like the milk of a cow, falling on the ground benefiting neither its calf nor the milking vessel (Kuru.27). The heroine of the *Mullai* tract after keeping the vessels full of milk safely in the house and tethering the calf with ropes, began to play with her companions wearing a blue garment (Kali. 111:1-6).

7. *Kuppi* (Bottle)

Ionians brought cool and fragrant mead in fine bottles (Puram.56:18). The narrow-mouthed pool resembled a blue-coloured bottle filled with toddy (Kuru. 193:1,2).

8. *Paṭaikkalam* (Weapon)

The coastal town knew no other battle than fighting with the enemy face to face without turning back using hands and weapons to kill the enemy (Pat. 69-72).

9. *Mūcai* (Crucible)

As the hooves of the deer pressed down upon the *īṅkai* and wild-jasmine that had fallen upon the sand in the cold season, the water bubbling out of flowers looked like molten silver being poured out of crucibles (Nar. 124:4-8).

Kalavam - *Tōkai* (Fan-tail of a Peacock)

The peacock that had eaten the forked ears of

millet corn would spread its lovely fan-tail from the branch of the *kuruntam* tree and utter cries like women chasing away parrots (Akam.194:9-15).

Kalava Maññai - *Tōkaiyaiuṭaiya Aṇmayil* (Peacock with a fan-tail)

Muṭamōciyār guided the minstrel's wives to go and meet Āy Aṇṭiraṇ, her appearance resembling a peacock with a lovely fan-tail as the breeze from the hill lifted up her fragrant tresses (Puram.133:4-7).

Kalavu - *Mūṭṭuvāy* (Joint)

The flesh of the deer torn off from the joint after the tiger had killed it and eaten its fill of it, lay on the ground emitting a foul-smell (Akam.97:1,3).

Kalavai - *Kalappu* (Mixture)

The minstrel was instructed to go to Āmūr where the younger sister of the farmers would give him white cooked rice mixed with a mess of crabs (Ciru.195).

Kalan - 1. *Aṇikalan* (Ornaments)

The band of player-minstrels obtained from Valvilōri tuskers, ornaments and a wreath of jewelled blue-lilies inlaid with gems strung together on a silver thread (Puram.153:4-9). The hero returned after successfully completing his enterprise winning goodly ornaments, rare like Uraiṭūr city with its righteous assembly (Akam.93:5-7).

2. *Marakkalan* (Sailing vessel)

Women would count from the grove by the sea sailing vessels wafted ashore by the wind (Puram. 386:14,15).

3. *Uṅkalan* (Eating vessel)

The base-born attendant in the crematory would offer boiled food without salt as oblation to the dead, placing it on the ground as an eating vessel (Puram.363: 12-15).

4. *Pāṇṭam* (Vessel)

A big jar with savoury vinegar, tied with ropes all round was fixed to the cross-bar of the cart driven by salt-merchants (Peru.56-57).

5. *Maṭṭkalan* (Mud pot)

Scared of the noise of the children of hunters ferreting out jungle-rats, the big-eyed rabbit leapt into the hall breaking the mud-pot (Puram.322:3-6).

6. *Muṭṭikkalan* (Ornaments on the head)

Peruñcēral Irumporai defeating Atikmāṇ and two other great monarchs seized their war-drums, umbrellas of state and the ornaments on their heads (Pati.Pa.8:4-6).

Kalāam - Pōr (War)

Cōḷan Kuḷamurattut Tuñciya Kiḷḷivaḷavaṇ had an army that made the field of battle bloody with the gore of elephants and slain warriors (Puram.69:10,11).

Kalāpam - Tōkai (Fan-tail)

The minstrel's wife had a grace of bearing, that made peacocks with spread-out fan-tails, hide behind their mates, ashamed of her lovely appearance (Ciru.14-16).

Kalāvam - Tōkai (Fan-tail)

The heroine's tresses resembled the fantail of a joyous peacock (Akam.152:3,12,14).

Kali - 1. Āravāram (Bustle/noise)

Cows grazed on the water-lily leaves fallen from the leaf-garments of young women where they danced boisterously the noisy *tuṇaṅki* dance (Pati.13:5,6). The town of Mutuveḷḷilai had an ever increasing noise mixed with the shouts of merchants selling white salt (Matu.117-119). In the fearful dark, the sky with the rumbling noise poured rains heavily (Akam.337:19,20). The boisterous cloud sucking the waters rose towards the hills in the rainy season (Kuru.287:5-8). The people of the town joined together noisily to celebrate festivals in every street (Nar.348:3,4).

2. *Cerukku* (Pride)

Pāṇṭiyaṇ Ilavantikaippaḷḷi Tuñciya Naṇmāraṇ had killer-elephants and proud swift horses (Puram.55:7). The group of male monkeys in their pride

would call aloud for their tribe from the branches of the *vēṅkai* tree (Akam.205:19-22). Musical instruments sounded proudly like rumbling thunder in the rainy season (Kali.105:24).

3. *Oli* (Sound)

The cloud sounding boisterously like a musical note from the *yāl* poured rains heavily (Nar.139:3-5).

4. *Tuḷaittal* (Luxuriant growth)

Pēkaṇ's wife had dark tresses looking as if the ocelli of the peacock's luxuriant fan-tail had been strung together (Puram.146:8,9).

5. *Viḷā* (Festival)

The sound of festivals being celebrated was heard in cool Paraṅkuṇṇu where the rain fell with a sweet noise (Matu.263,264).

6. *Mikuti* (Excess)

At dawn farmers full of exceeding joy, would spread out the hay before the day began for a second treading with bulls (Akam.37:2-5).

7. *Tuṇṇam* (Worry)

Kīrantaiyār adored Lord Tirumāl thus: "With hearts free from worry, with heads placed at your feet we worship thee; many a time and often, we sing Thy praise, hailing Thy greatness" (Pari.2:72 - 74).

Kaliṅkam - Āṭai (Garment)

Kiḷḷivaḷavaṇ offered to the drummer-bard roasted meat and fragrant well-decanted toddy and flowered garments, fine like the slough of a snake (Puram.397:13-15). Kumattūr Kaṇṇaṇār referring to Iṁayavarampaṇ Neṭuñcēralātan said that he gave him a garment of unspun silk removing his dusty worn-out tattered rags resembling the damp wing of a kite drenched in rain (Pati.12:13,21). Pēkaṇ of Āviyar clan, and Lord of the Hills, gave his mantle to the peacock in the hillside (Ciru.84-87). The patron Āy gave to the God seated beneath the Banyan tree a garment given by the serpent (Ciru.95-97). The

house-wife cooked sweet and savoury sauce wearing a garment on which she wiped her slender fingers resembling glory-lily flowers, that had churned the curds earlier (Kuru.167:1,4). The heroine on her wedding-night modestly covered herself with her garment (Kali.69:3,4).

Kalimā - Kutirai (Horse)

When he was at the height of his power and glory Pāri's daughters climbing Parampu hill used to count the number of the horses of the enemy monarchs, who came in strength against him (Puram.116:15-19). The hero returning home after the successful completion of the work asked his charioteer, to drive slowly lest the galloping sound of the horses should disturb the mating of the antlered stag and its hind (Akam.134:7-14). The hero said to the maid of the heroine that he would move about on a horse of palmyrah leaf-stalk adorned with golden cassia flowers and tinkling bells around its neck (Kuru.173:1-3). The hero asked his charioteer to drive his chariot drawn by horses fast as birds, holding the reins firmly in his hands (Aink. 486:4,5).

Kalimān - Kutirai (Horse)

Pēkaṇ had ichorous elephants and swift horses (Puram.141:12).

Kaliḷ - Kalāṅkal Nīr (Turbid water)

Brahmins were upset on seeing the waters of the river Vaikai made turbid by the bathers washing off fragrant pastes in it and hence deemed by them to be polluted (Pari.6:43 - 45).

Kaliḷi - Kalāṅkal (Turbid)

Returning home after elopement, the heroine said to the maid that the turbid water in the well where she had gone with her lord was sweeter to her, than milk mixed with honey (Aink.203).

Kaluḷ - 1. Kalakkam (Agitation)

Though her maids highlighted the nobility and fame of the hero and requested the heroine not

to grieve at the separation from her lord, she still shed tears in the excess of mental agitation (Mūl.22-24).

2. Kalāṅkal (Turbid mixture)

The jungle river had sweet waters carrying the turbid mixture of the honey of the silk-cotton flowers and the faded flowers of the *kūyū* (Akam.133:8-10).

Kaluḷi - 1. Kalāṅkal Nīr (Turbid water)

Kāviri was full of turbid waters flowing due east (Pati.50:5,6).

2. Nīrppperukku (Flood)

Cēyaru carried the swift floods from the cataract descending from the tall mountain (Maḷai.554,555).

3. Kaḷḷin Kalāṅkal (Dregs of Toddy)

Red-eyed warriors quaffing the dregs of the colourful toddy poured from the conical spathes carried by toddy-selling women, roared boisterously desirous of war (Akam.157:1-4).

4. Āru (River)

The unkind river, not caring for the tender and graceful housewife in the home-stead, carried away the plantain-tree growing there, in its rapid progress through the hillside (Kuru.327:4-7).

Kalai - 1. Āṇmāṇ (Stag/buck)

The handsome horned buck having been killed by the tiger, its doe along with its young fawn, went to the desolate field of battle overgrown with *pāḷai* flowers and grazed on the *vēḷai* flowers (Puram.23:18-21). Herds of horned bucks moved away from the hillside hearing the sound of bamboo joints bursting in the wild fire (Akam.47:5-7). The lovely buck with forked antlers resembling dried branches ran after the mirage, and disappointed, it called aloud for its mate (Akam.395:3-11). Hunters would chase the horned buck with its spotted and striped back and fallen horns, into the miry slush and shoot it down (Nar.265:1-3).

2. Āṅkuraṅku (Male monkey)

The big jackfruit torn open by the male monkey

and resembling a torn drum, became kept food for *Kurava* bowmen (Puram.236:1,2). Foresters in the tall hill difficult even for a buck to climb, would clamber up with the help of a single-bamboo ladder to take the honey from the honey-comb (Malai.315-317). The loving female monkey after the death of its dark-eyed male, unable to bear the anguish of widowhood, would leave its young one in the custody of its kinsfolk and leap to its death from a tall precipice (Kuru.69:1-4).

3. *Mucukkalai* (Male monkey)

In the garden the big male monkey ate rich food (Nar.119:4,5).

4. *Mēkalai* (Girdle)

The heroine had a fine flowered garment and many-stranded girdle and the litheness of a liana (Kali.56:10,11).

Kalaimān – *Āṇmāṇ* (Stag)

The sirissa tree had forked branches resembling the branched antlers of a male deer with spots and stripes (Akam.151:6,8).

Kavvai – 1. *Alar* (Gossip)

The heroine's heart grew agitated because of the malicious gossip of evil-tongued women (Akam.250:12). Gossip arose when the town's people talked about the hero's presence amongst the hetaerae in the *Tuṇṇikai* dance (Kali.66:17,18).

2. *Āravāram* (Noise)

The long rocky pathway was noisy with the chirping of the crickets while the ripe pods of the thorn tree fell down on the ground (Akam.89:8,9).

3. *Elḷilāṅkūy* (The green pod of the sesame)

The green pods of sesame ripened on one side of the *Mullai* tract adjacent to the woods (Matu.271,285).

4. *Tuṇṇam* (worry)

Grey-haired old men with heads bent down, gambled with dice, their minds worried about

the outcome of the game (Akam.377:7-8). (Variant reading-Vaiyāpurippillai).

Kavacam – *Meypukukaruvi* (Armour)

The cōḷa king Muṭittālai Kōpperunarkilḷi's chest was enclosed with a tiger-skin armour whose seams had been battered by the arrows of the enemy (Akam.13:2,3).

Kavaṭu – 1. *Kiḷai* (Branch)

Crickets chirped from the branches of the *unnam* tree with leafless dry tops (Pati.23:1,2). A platform was erected on the branches of the black-stemmed *vēṅkai* tree (Nar.351:5-7).

2. *Piḷavu* (Division/fork)

The *aṭumpu* plant has many bright flowers and divided leaves (Akam.80:8). The red-eared vulture fed raw meat to its young ones upon the forked branches of the *ya* tree (Akam.193:6-8). The *aṭumpu* plant has divided leaves like the cloven hooves of the deer (Kuru.243:1).

Kavaṇ – *Kalleṛiyum Karuvi* (Sling)

The fierce elephant, afraid of the swift stone shot from the sling that could smash a bamboo, did not come out during the day; it ate the millet-corn in the field during the night (Akam.309:12-15). The harsh sound of the sling-stone shot by the hillman from his machan frightened the herd of elephants feeding in the millet-field (Akam.392:13-15).

Kavaṇai – *Kalleṛiyum Karuvi* (Sling)

Beating instruments called *taṭṭai* and shooting stones from her sling, the heroine chased away the red-beaked parrots that had gathered to feed upon ripe ears of millet-corn bending under their own weight (Nar.206:1,2). Hearing the movement of the tusker with its mate in the field, the forester climbed upon the machan and shot a swift stone from the sling (Kali.41:7-10).

Kavaiyam – *Kavacam* (Armour)

Warriors wore on their chests armours with

faded colour, their seams battered by the arrows and spears of the enemy (Matu.740,743).

Kavari - *Kavari mayir* (Yak's hair used as chamar/ chowri)

Women adorned with perfect jewels, had tresses dark as clouds caught in a bun on top of the head, braided with chowri as false hair (Pati.43: 1-3). The horse had the soft chowri of yak's hair adorning its head in the form of a plume (Pati. 90:36).

Kaval - *Tunpam* (Grieve)

Hetaerae shed hot tears in the excess of their grief on separation from the hero (Nar.30:5,6)

Kavalpu - *Kavalai* (Worry)

Staying in one side of the palace, war-bards took their rest to relieve the fatigue of the travel; after quaffing intoxicating toddy they woke up from their restful slumber free from any worry (Poru.90-95).

Kavalai-1. *Kavaritta neṛi* (Forked way/crossways)

Bowmen guarded the forked pathways where toll was collected from merchants transporting bags of pepper on the backs of donkeys (Peru. 78 - 83). In the dangerous forked pathways in the desert, the male of the dhole rested in the shade of the memorial-stone, with its mate (Akam.53: 6-12). Perched upon the black-stemmed tooth-brush tree in the fearful forked pathway, the white-headed kite called piteously for its mate (Akam.117:5-7). Kicked by the hooves of donkeys carrying bags of salt along the fearful forked pathways cutting across the cruel desert, the gravel-stones lay dislodged all along the track (Akam. 207:5-7). The path taken by the hero across the wilderness had many forks where hunters with murderous bows could sharpen their arrows against the rocks (Kuru.12:2 - 4). The tigress haunted the fearful forked ways (Nar.144:6.) The elephant drank up the water in the hollow dug by unschooled cow-herds to feed their cows in the rocky and forked pathways (Aink. 304:1-3). The parched and rocky jungle had forked ways with burnt trees (Kali.150:11).

2. *Varuttam* (distress/trouble)

In the battle-field, the ugly goblin-maiden dancing with the headless trunk of a male would trouble others. (Pati.67:8-11). If one were to recite the holy text of Murukārup paṭai every day, the great Lord Murukan will appear and remove all distress granting all that one wants (Muru.Ve.10). Thinking of the hero coming alone that night swimming across the jungle river, the innocent heart of the heroine was in distress (Nar.144:4-10).

3. *Kilāṅku* (A kind of tuber)

The stream fell with a noise into the pit whence the *kavalai* tuber had been dug out (Matu.241). The small pit whence the *kavalai* tuber had been dug out, now covered by cassia flowers, looked like a rich man's casket for keeping gold coins (Kuru. 233:1-3).

4. *Īrutturutti* (Eit/islet in a river)

During the frenzied ritual dance in the islet in the midst of a river, with sacrifice of a goat and millet-corn, the deities were worshipped to the sound of many musical instruments (Kuru. 263:1 - 4).

5. *Nāccanti* (cross - roads)

Along the street with regular thatched houses at the cross-road the small-eyed elephant stood guard (Mul. 29-31).

6. *Piḷavu* (Fork)

The stag has forked antlers (Pati. 74:9,10).

Kavavu-*Muyakkam* (Close embrace/amorous union)

Hetaerae after making love to rich men in close embrace as if they loved them really, would plunder all their wealth (Matu. 569 - 572). The heroine would be displeased if the close embrace of her cinctured breasts with the hero's chest, was parted even by a tiny gap of a thread's breadth (Akam.361:5,6). Early mid-summer came, loosening the petals of flowers and shedding pollen while the hands of lovers in close embrace did not loosen their grip (Kali. 33:7,8).

2. *Unavu* (Food)

If the black crow was sated with the sacrificial

ball of rice, it would keep in reserve the young one of the tortoise to be eaten when it became hungry again (Poru. 184-186).

3. *Uḷḷiṭu* (Contents)

Mōtakam was made with grated coconut with dhall and candied sugar making up its contents (Matu.625,626).

Kavaḷam - *Vāyaḷavu koṇṭa uṇavu* (A mouthful of food)

If they did not eat of the morsel of food eaten by the elephant of Lord Murugaṇ during the worship, women would not get the loving favour of their husbands; maidens would not attain the embrace of blameless youths (Pari.19:90-94).

Kavaḷam - *Vāyaḷavu koṇṭa uṇavu* (Ball of rice intended as a mouthful of food for the elephant) Atiyamān's gift late or early, was sure and certain, like the morsel of food kept by an elephant between its tusks (Puram.101:5-8). The tusker ate a mouthful of flame-like flowers of the black-stemmed *vāṇkai* tree (Akam.349:10,11). The elephant calf harassed and pained by the sharp iron-goad of the mahout, scattered the ball of rice on its back (Nar.360:7-9).

Kavaṇu - *Cūtaṭu karuvi* (Gambling dice)

The spotted crab coming out of its hole in the sand and playing about on the sea-shore washed by the waves, looked like the marked dice thrown on the ground by enthusiastic and eager gamblers (Kali.136:1-5).

Kavāṇ - *Pakkam* (Slope or side of a hill)

Pēkaṇ was the bounteous patron who gave his mantle to a peacock shivering in the cold in the hillside, fertile owing to unfailing rains (Ciru.84-86). Nannan's mountain had slopes overgrown with heaven-kissing bamboos and rifts loaded with golden ore (Akam.173:16-18). The heroine sported in the cascade with the chest of the hero as a float in the slope of the mountain with tall peaks (Kuru.353:1-3). On the slope of the hill with peaks in the far distance, the peacock that had drenched in the rain, danced joyously (Nar.357:5,6).

2. *Toḷai* (Thigh)

The young heroine had a forelap with golden spots and thighs covered by a beautiful leaf-skirt of purslane-creeper (Akam.189:8,9).

Kavikaṇṇōkku - *Kaiyārkavittuk kaṇṇāl urru nōkkum pārvai* (Pointed gaze with hands shading the eye)

Cruel bandits gazed pointedly ahead, their hands shading their eyes and then shot their unerring arrows at wayfarers (Param.3:19-21).

Kavitai - *Ceyyul* (Verse)

Cool freshes appeared in the river Vaikai making the land fertile so that the verses sung by the wise and famous poets might not be proved false (Pari.6:7-10).

Kavir - *Muḷmuruṁkai* (Coral Tree)

The heroine had red lips beautiful to behold like the petals of coral-tree flowers (Akam.3:15-16). The stork has feathers resembling the petals of the coral tree flowers and a red beak (Kuru.103:2,3).

Kaviram - *Kunṛin peyar* (Name of a hill)

The heroine resembled the fearsome celestial naiad dwelling in a tarn on Kaviram hill (Akam.198:15-17).

Kaviṇ - 1. *Aḷaku* (Beauty)

The male monkey in Kumaṇaṇ's Mutiram mountain having secured a beautiful jack-fruit together with *ācini* fruit beckoned with its hands to its mate (Puram.158:21-24). Kuṭṭuvaṇ with his golden chains, destroyed the ancient beauty of the lands of kings, who ruled from Himālayās to Kumari with his warlike armies (Pati.43:7-11). The hero extolled the beauty of the heroine's five-plaited tresses (Kuri.139). The forehead of the heroine lost its fine beauty owing to exceeding love-sickness (Akam.132:1,2). The rainy season began, so that the 'cassia began to grow lovelier with long clusters of flowers (Akam.364:5,9). The heroine lost her great beauty because of the separation from her lord, as she lay all alone on her flowery couch (Kuru.253:3,4). With the arrival of the hero's chariot, the

herione's forehead recovered its fine beauty (Nar.181:12,13). The heroine wore a garment of leaves of the tiger-claw tree in the lovely grove by the sea (Aink.191:1,3). The hero in his war-camp was musing that he would behold the lovely bright forehead of his beloved soon after the war ended (Aink.443:3-5). The heroine after amorous union with the hero at the tryst by night grew lovelier like the earth that had benefited by the rains (Kali.38:10-12). The freshes of the river Vaikai brought to the people of the boisterous old city much charm and pleasure (Pari.12:100,101).

2. Oḷi (Light)

Uruvappakrēr Ilañcēṭcenni had the bright light of the ruddy sun (Puram.4:16).

Kavunīyan - *Kavunīniya kēttirattān* (Person belonging to Kavunīniya Gothra)

This is a clan name; Pūtattanār (Akam.74) and Viṇṇantāyaṇār (Puram.166) belonged to the Kavunīniya Gothra.

Kavutaman - *Muniyar* (Sage Gautama)

Visitors to the portrait gallery at Parāṅkunṇam explained to their wives, the significance of the various pieces on the walls: "This figure represents Indra in the shape of the cat; this is Akalikai and that is Gautama; This is the figure of Akalikai after she was cursed to become a stone" (Pari.39:50,53).

Kavuriyar - *Pāṇṭiyar* (Pantiyas)

Karuṅkai olvāt perumpeyar vaḷuti came of the Kavuriyar line of kings, famous for their un stinting bounty (Puram.3:5).

Kavul - *Kaṇṇam* (Cheek/jaw/jowl/chaps)

Nalaṅkiḷli had a hidden prowess like the stone hid by the tusker within its jowl (Puram.30:8-13). The hind after having fed upon *aruku* grass, lay on the dune, its jaws chewing the food while the stag stood guard over it (Akam.34:4-8). The tusker pulling down the branch of the *ya* tree, for its mate to feed upon, would drive away the bees

settling down on its jowls wet with ichor (Akam.59:7-9). The female monkey seizing the ripe ears of millet-corn guarded by the hill-women, would climb the hill with its mate and squeezing the corn in its palm, fill its chaps with it (Nar.22:1-5). The mighty tusker had jowls drenched by its own bright ichor (Kali.48:2).

Kavai - *Piḷavu* (Fork)

The arrow had a fork at its base (Peru.123). The beautiful stag had forked antlers resembling dry branches (Akam.395:8). The great serpent (Āticēṭan) with a thousand heads and forked tongue is the couch for Lord Tirumāl (Pari.13:27,28).

2. Iraṭṭai (division)

Manly enterprise pulling in one direction and passion in another, the divided heart of the hero suffered much (Akam.339:6-8).

3. Kīḷai (Branch)

Perched upon the branch of the *ya* tree barren of foliage, the kite called for its mate (Akam.33:3-6).

Kavaimaka - *Iraṭṭaiṇṇai* (Twins)

Worried about her innocent mistress, the heroine, yearning for her lover, the hero, coming to his tryst by night by hazardous pathways, the maid suffered like the mother of twins both of whom had been poisoned (Kuru.324:4-6).

Kavaimakanār - *Pulavar* (Poet)

Author of the poem 324 in *Kuṇṭokai*, this poet's given name is not known. From the phrase *Kavaimaka*-twin children-in his poem, he is referred to as Kavaimakanār.

Kavaimaram - *Kavaikkōl* (Forked stick)

The spotted deer has antlers resembling forked sticks (Pati.74:9,10).

Kavaimuṭkaruvi - *Parikkōl* (Elephant goad)

Mahouts' using their goads and talking in Sanskrit to their elephants, made them eat balls of rice (Mūl.35,36).

Kaḷakam - *Cūtātumiṭam* (Gambling place)

The spotted crab moving about on the sand-heap, looked like dice rolled in a gambling place (Kali.136:2-4).

Kaḷaṅku - 1. *Kaḷarcikkāy* (Molucca-beans)

The number of enemy kings defeated by Imaiya-varampaṇ Neṭuñcēralātaṇ was so great that it could not be counted by molucca-beans used as counters (Pati.15:5). The wise old soothsayer casting molucca-beans on the ground before Lord Murukaṇ, discovered the reason for the sickness of the heroine (Nar.282:5,6). The good mother sadly said that her daughter eloped with her lover leaving behind her playing-doll, molucca-beans and ball (Aink.377:3-9).

2. *Kaḷarcikkāy vaṭivilamainta viḷaiyāṭum karuvi* (Playing in the shape of molucca-beans)

Short-bangled maidens with anklets on their legs, played on the white sandy dune of Aṇ porunai river with golden dice resembling molucca-beans (Puram.36:3-5).

3. *Kaḷaṅkiṇaik koṇṭu kūrūm kuri* (Foretelling with the help of molucca-beans)

The good mother requested the wise old soothsayer to foretell her daughter's future using molucca-beans (Akam.195:14-15).

Kaḷaṅca - *Ōr Eṭuttalaḷavu* (A measure for gold)

The Minstrel's wife who sang in praise of the valiancy of Pālaipāṭiya peruṅkaṭuṅkō received as gifts, golden ornaments made of small pieces of gold (Puram.11:11-13).

Kaḷal - *Virakkaḷal* (Hero's anklet)

Neṭuñcēliyaṇ adorned with bright hero's anklet on his leg went to the battle-field (Puram.77:1). Nalliyakkōṭaṇ had perfect feet bearing the marks of goading elephants, his leg adorned by a hero's anklet (Ciru.123-126). Atti sported in the river, his bright and radiant hero's anklet rolling on his leg (Akam.376:7-10). Youths wearing hero's anklet on their legs (Pari.22-27).

2. *Kaḷarcikkōṭi* (The vine of molucca-beans)

The small village had a thorny hedge of molucca-bean vine (Puram.306:1,2).

3. *Kaḷarcikkāy* (Molucca-beans)

Women with bright foreheads played with molucca-beans on sand-heaps as the playground (Pati.30:27,28).

4. *Kālmōtiram* (Toe-ring)

Some of the women going to the river Vaika; for bathing wore chains on heads and rings on their toes (Pari.12:24).

5. *Tūḷ* (Foot)

Lord Tirumāl's feet transcending all time protect all life under their shade (Pari.13:46,47).

Kaḷaṅkani - *Kaḷarcimani* (Ripe molucca-beans)

The tresses of maidens were parted and combed well with the spiked and ripe molucca-beans (Puram.97:23,24).

Kaḷani - *Vayal* (Field)

The stork feeding on the carp in the field, slept beside the pile of paddy-heaps (Puram.24:19,20). The sugarcane fields in the territories of enemies invaded by Imaiya-varampaṇ Neṭuñcēralātaṇ no longer appeared bright (Pati.13:12,13). Workers in the fertile fields with ever-increasing yield, reaped the stalks of ripe superior paddy (Peru.228,231). The peacock frightened by the singing of the ploughmen in the field, flew up to the hill where a deity dwelt (Akam.266:17-19). Maḷḷars guarding the field, would eat the snails breaking the roasted shells on the back of the tortoise in the field (Nar.280:6,7). The buffalo in the field crushed the nest of red ants on the bittergourd plant near the field (Aink.99:1,2).

Kaḷāar - *Ūr* (A town)

The river Kāviri enamoured of the beauty of Āṭṭanatti dancing in a festival at the noisy water-front of Kaḷāar with unceasing drum-beat carried him away; to her crazed lover Ātimanti, who searched for Atti in all directions, it was

one Maruti who showed the whereabouts of Atti before she herself disappeared into the sea (Akam. 222:4-12). The hetaerae were full of charm like the old town of Kaḷāar of bounteous Matti in whose land the ripe fruit of the mango fell into the deep pool below with a splash (Aink.61:1-4).

Kaḷāttalaiyār - Pulavar (Poet)

According to Dr.U.Ve.Ca. this poet might have belonged to a place called Kaḷattalai; the great poet Kapilar mentions his name honourably in *Puram.202*. As one of the ancestors of Iruṅkōvēḷ had ridiculed Kaḷāttalaiyār, his old city of Arai-yam lost its prosperity. Six poems in *Puranānūru* 62, 65, 270, 288, 289, 368 were composed by Kaḷāttalaiyār. All the six poems bring out the horror and pity of war. The battle between the Kuṭakko neṭuñcēralāṭaṇ and Perunaṅkikiḷḷi is described in *Puram.368* and *Puram.62*. *Puram.65* describes Peruñcēralāṭaṇ being seated north fasting unto death ashamed of his defeat at the hands of Karikār peruvalāṭaṇ. *Puram.62* mentions the wives of soldiers and kings, not wishing to put on widow's weeds, giving up their lives in the very field of battle.

Kaḷārkkīraneyirriyanār - Pulavar (Poet)

Son of one Kīraṇ of Kaḷār in cōḷa land, this poet belonged to the hunter tribe. *Kuṟuntokai* 330 is the only poem composed by him. In a fine simile, he has compared the white cloths dipped in starch after their washing, to the white flower of the *pakaṇrai* after unfolding.

Kaḷārkkīraneyirriyār - Pulaver (Poetess)

Daughter of Kīraṇ of Kaḷār, the name of this poetess was Eyirri. P.N. would take her to be Kīraṇ's wife instead. 8 poems were composed by this poetess belonging to the hunter tribe; 4 are in *Akanānūru* 163, 217, 235, 294 two in *Kuṟuntokai* 35, 261 and two in *Narriṇai* 281, 312. Dr.U.Ve.Ca. and P.N. consider *Kuṟuntokai* 330 also to be her's identifying Kaḷārkkīraneyirriyanār with this poetess. The dewy season with the north-wind blowing cold, is described in all her poems dealing with lovers in separation.

Kaḷi - 1. Uppaṇkaḷi (Backwaters)

Women bathing in the sea and sporting in the pond plucked the *neytāl* flowers in the backwaters (*Puram.339:6-8*). In Karikāḷaṇ's Cōḷa country the monkeys from the mountain plunged into the backwaters; the storks therein perched on the hillside (*Poru.224,225*). The heroine and her maid played on the swing tied to the branch of the tiger-claw tree with ropes made of the stilt-roots of the screwpine growing beside the backwaters (Akam.20:5,6). As the shark attacked the legs of the horses yoked to the chariot of the hero where the backwaters mixed with the sea, the animals could not move fast (Akam.190:11-14). The heroine played with her bevy of companions culling water-lily from the backwaters and sporting in the waves of the sea (*Kuru.144:1-3*). The horse, swift as a bird, drew the chariot fast even without the goad of the expert driver, though the wheels pressed deep on the banks of the backwaters (*Nar.78:7-11*). Scared by the palmyrah-fruit falling upon the muddy bank on the backwaters and crushing the *neytāl* flowers, the flock of herons flew away (*Nar.372:1-5*). The hero's chariot came often along the backwaters so that its wheels splashed the honey from the *neytāl* flowers growing on the banks (Aink.186:3,4). The flowers in the backwaters folded themselves like the heart of the heroine ever thinking of the hero (Kali.143:36).

2. Kōl (Stick)

The huts of the cowherds had small shrubs growing at the entrance and doors, made of close-set sticks (*Peru.148,149*).

3. Kampu (handles)

Seeing the spear of Atiyamāṇ Neṭumāṇaṅci, his enemies took firm hold of the handles of their shields (*Puram.98:10,11*).

4. Mūṅkiṭ (Bamboo)

Women in Vaikai river drenched by the waters,

sprayed by bamboo pipes upon them, threw bowls of vermilion-water upon others (Pari.11:54,55).

Kaḷikalamakaṭūu - *Kaimpeṇ* (Widow)

The ever-open mansion of Kāriyāti, chieftain of Mallināṭu looked desolate after his demise even like his lamenting widow, her jewels all removed from her body, and her tresses shorn off from her head (Puram.261:1,16-19).

Kaḷikalamakaḷir - *Kaimpeṇṭir* (Widows)

A certain soldier's wife said this when her husband was at the point of death: "It is impossible for me to think of the wretched life of widows, water dripping from their heads shorn of all the tresses, with the seeds of the water-lily as the only means of sustenance" (Puram.280:10-15).

Kaḷu - 1. *Kaḷumaram* (Stake for impaling criminals)

At the entrance of the fortress of the hunters, there were strong stakes with long sharp points (Peru.127-129).

2. *Kaṛavaippacuvīṇ kaḷuttil kaṭṭappaṭum mūṅkil kuccikaḷālāṇa mūlai*. (Frame of sharp sticks strung together, hung round a milch-cow's neck) Cowherds carrying hoops with milk pots, and branding irons and a frame of sharpened strips of bamboo in a leathern scrip, went on their way playing on their flutes of hollow cassia pods (Kali.106:1-4).

Kaḷuku - *Paravai vakai* (Eagle)

Eagles plucking the eyes of the helpless victims slain by the arrows of the bandits, fed them to their young fledglings (Akam.31:7-11).

Kaḷuttu - *Kantam* (Neck)

The long-necked kite desirous of the flesh of the slain men, would perch upon the branches of trees in the slope of the hill with tall cliffs (Akam.247:11-13). Some of the women bathing in the Vaikai prayed to the river Goddess that their hands locked round their lover's necks in

amorous embrace, should never lose their hold (Pari.11:116,117).

Kaḷutu - 1. *Pēyvakai* (Ghoul/Demon)

Imaiyavarampaṇ Neṭuñcēralāṭaṇ devastated the enemy territories such that goblin maidens roamed about the field mounted on the backs of demons and ghouls (Pati.13:15,19). At midnight when the ghouls roamed about, the great owl screeched harshly from the ancient tree (Akam.260:12,13).

2. *Paraṇ* (Machan, platform erected on a tree)

The arrow shot by the hunter on his machan, entering a vulnerable spot in its body, the boar lay senseless on the ground (Malai.243-247). The jungle peafowl flew up and perched upon the machan erected by the hunter in the hillside, as if it were its regular abode (Nar.276:5-7).

Kaḷutai - *Vilankuvakai* (Donkey)

Atiyamāṇ Pokuṭṭeḷiṇi ploughing the battle-field with white-lipped donkeys yoked to the plough, sowed white millet and horsegram therein (Puram.392:8-10). Gravel-stones were dislodged by the worn-out hooves of the grey-coloured asses carrying piled up bags of salt along the desert tract (Akam.207:5-7).

Kaḷuntu - *Taṭṭiyin tiraṇṭa nuni* (The rounded end of a cudgel)

The bamboo-like arms of the hetaerae resembled the stout cudgel with rounded end, used to thresh blackgram pods (Kuru.384:1,2).

Kaḷunīr - *Nīrppū vakai* (Water-lily)

Women wove garlands of cool fragrant water-lily flowers with lovely petals, before amorous union with their lovers (Matu.550,551). The heroine had well-adorned tresses of hair, decked with the water-lily flowers from the tarn (Akam.59:12-14).

Kaḷumalam - *Cēranāṭṭu ūr* (A town in Cera country)
Perumpūṭ ceṇṇi defeated Kaṇaiyaṇ and seized the town of Kaḷumalam (Akam.44:13,14). The

heroine was charming like the town of Kaḷumalam belonging to Kuṭṭuvaṇ of the goodly chariots (Akam.270:9,10).

Kaḷuvay - Uyti (Redemption)

There might be redemption for criminals who cut off cow's udders, and those who caused abortion and those who had offended brahmins; but none for ungrateful persons (Puram.34:1-6).

Kaḷuvuḷ - 1. Iṭayur Talaivaṇ (A herdsman chieftain)
Peruñcērai Irumporai defeated Kaḷuvuḷ, the herdsman chieftain (Pati.71:17).

2. Kurunilu Maṇṇaṇ

(A petty chieftain)
Lord of Kāmūr, Kaḷuvuḷ was fierce in warfare, and of lasting fame; he had a canopy that seemed to touch the heaven; when fourteen feudal lords joined together and attacked Kāmūr, the town became agitated (Akam.135:10-14).

Kaḷai - Mūṅkil (Bamboo)

The male monkey slumbered with its red-faced mate in the shade of the bamboo, growing on the slope of the great hill (Puram.200:2-5). The male monkey looking like the children of the player-minstrels, played about on the long bamboo pipes (Maḷai.236,237.) The tusker mistaking the hunter's hut covered by *vēṅkai* flowers to be a tiger, went crashing through bamboo clumps growing in the hillside covered by clouds (Akam.12:9-12). Loving squirrels played about among the bamboos in the grove (Akam.109:5,6). The hill had luxuriant green bamboos that leapt upwards when bent and released, as if to touch the very sky, like a horse that had been freed from harness (Kuru.74:1,2). The monkey after sporting in the cataract in the big hill, climbed up the tall bamboo and playfully swung from it (Nar.334:1-3). Women, singing the husking songs, powdered bamboo-grains upon the rocky hollow as mortar with elephants' tusks as pestles and the broad leaf of colocasia as the winnowing fan (Kali.41:1-3).

2. Taṇṭu (Stem)

The jungle was so parched that the tall bamboos

with the sounding stems and ripe grains, split in the heat (Akam.185:5-8). Farmers dammed up the waters, by fixing the short legs of the River-portia tree with slender-stemmed sugarcane^s tied closely across the stream (Akam.346:5-7). The cold north wind blew so that the lovely stem of the bamboo, swayed along with the well-wrought nest built by the intelligent weaver-bird upon it (Nar.366:9-11).

3. Kōl (Pole)

As the young one of the monkey climbed upon the green bamboo pole and swung from it, it looked as if it were beating the moon with a small wand (Aink.280:1-3).

4. Ūṭakkōl (Barge-pole)

The river Kāviri has a depth that cannot be sounded with a barge-pole (Akam.326:10). The flooding waters of the jungle-river carrying stones with it, with a depth that drowned the barge-pole's length, resounded through out the forest (Nar.7:3,4).

5. Kuḷal (Pipe)

The tight-rope dancer walked upon the strong rope to the sound of pipes and many other instruments (Nar.95:1,2).

6. Karumpu (Sugarcane)

The rains of the early dewy season accompanied by winds, spoilt the hue of the flowers of the sugarcane (Kali.31:15,16).

7. Tūmpu (Horn-pipe)

The wounded tusker weakened after its fight with the tiger, trumpeted like the curved horn-pipe, when it was embraced by its mate (Akam.398:22-24).

8. Mūṅkirkuḷāy (Bamboo-pipe)

On Naṇṇaṇ's porchway was heaped up sweet curds of buffalo-milk kept in bamboo-pipes, honeycombs and other gifts (Maḷai.523,529).

Kaḷaitiṇyāṇaiyār - Pulavar (A Poet)

From a phrase 'Kaḷaitiṇyāṇai' this poet, might

have got his name. His given name is not known. He has sung about the munificence of Valivilōri in Puram.204, the only poem composed by him. "To beg is ignoble; to refuse to give to suppliants is more ignoble than that; so too, to offer gift to others is noble; to decline the offer is nobler far than that".

Kaḷ - 1. *Matu* (Toddy)

It was easy for any patron happily seated in his court after quaffing toddy to give away chariots to suppliants, intoxicated with drink and flattery (Puram.123:1,2). Red-eyed warriors in the fastness, swilled toddy offering it by turns to one another (Puram.177:6-8). The hamlet with a few families had much toddy prepared in the house (Puram. 329:1). Warriors would exchange the white tusks of the elephants of their enemies, for fine toddy sold in the market street with fluttering flags (Pati.68:9-11). In the bright city of Maturai, toddy was distilled in many places (Matu.753,758). Warriors after drinking millet-toddy, hunted the deer with bent bows, and ate the carved venison in the grove (Akam.284:8-10). The cola monarchs had sweet astringent toddy and tall chariots adorned with ornaments (Nar.10:5,6). The juice secreted by the heroine's teeth was sweeter to the hero than toddy (Kali. 4:13,14). The freshes of the river Vaikai, gave endless pleasure as it was associated with toddy and passion (Pari.10:69,70).

2. *Tēn* (Honey)

Swarms of bees at Tirupparāṅkuṇṇam, slumbering in the lotus flowers during nights, at dawn buzzed at the blue-lilies fragrant with honey, and after the sunrise hummed around the flowers in the pool (Muru. 73-77). The honey-filled fresh flowers of the *kōṅkam* tree at which the bees buzzed were blown down by the wind (Akam. 153:16,17). The stork on the branch of the punnai tree sated with the fish in the backwaters, longed for the neytal flower redolent of honey, and also the ears of paddy (Kuru.296:2-4). Crushed by the stork's legs, the blue-lily resembling wide-open

eyes, exuded the fragrance of honey (Aink.151: 2-4). Bees gathered and sucked at the fine honey in the well-formed flowers that bloomed in the tank at sunrise (Kali.71:1-3).

3. *Vanṭu* (Bee)

The *neytal* plant flowered ceaselessly; it was full of honey and haunted by the bees (Pati.27:10).

Kaḷvar - *Poruḷaik kavarvōr* (Thieves/robbers)

The foster-mother wept to think of her daughter who had eloped with her lover; she wondered if she would be frightened of the drum-beat of robbers in the wilderness, unable to sleep in the arms of her lover (Akam.63:16-19). The maid said to the hero: "Because your minstrel-companion proved to be false, all the minstrels will now appear to be thieves in the eyes of women separated from their husbands" (Kuru.127:4-6). Watchman guarding a walled town, would falsely report that they had seen a thief at a certain place, though they had not actually done so, fearing to speak the truth (Kali.81:25,26).

Kaḷvarkōman - *Pulli* (A chieftain called Pulli)

Pulli the lord of *Kaḷvas*, had enthusiastic bowmen boisterous like thunder, who shot their arrows at foemen's chests; his court was prosperous with the paddy obtained in exchange for toddy and the white tusks of war-elephants: Pulli adorned with the hero's anklet, subdued Malai-nāṭu; Vēṅkaṭam famous for its festivals, belonged to him (Akam.61:6-13).

Kaḷvar Perumakan - *Tēṇṇan* (Lord of the South Pāṇṭiyan)

The Lord of the South, was chief of the *Kaḷvas*, and other youthful warriors ready to carry out his bidding; he was famous for his many victories in the Kavuriyar country where he stormed their mud fortresses and seized cattle-herds of his foes (Akam.342:5-10).

Kaḷvan - *Poruḷaik kavarvōn* (Thief)

The heroine said to her maid that the hero, who like a thief had stolen her heart, looked at her

mischievously from the corner of his eyes and laughed at her discomfiture (Kali.51:14-16). The heroine searched for the thief of a hero (who had stolen her heart) through every grove by the sea overgrown with the long-leaved screw pine trees (Kali.144:27-29). The bevy of companions of the heroine standing on the bank of the Vaikai river, pointed out to others the blushing hero who had given away the chain and bracelets of the heroine to his paramour (Pari.20:32-36).

Kaḷvi - Kaḷḷattan-maiyuṭaiyavaḷ (Woman who steals)

The hero said to his heart that the heroine who had stolen his heart, knew how to dissemble; she could put on two different roles when required (Kuru.312:1). The hero called the heroine a thief who had made his heart her own, with her eyes resembling a tender mango cut into two (Kali.108:28,29).

Kaḷḷampalanār - Pulavar (A poet)

See Karuvūrkkannampalanār.

Kaḷḷar - Kaḷyar (Thieves)

The heroine said to her maid in the hearing of the hero: "My lord has come here, like warriors stealthily approaching their enemies to discharge their weapons at them; he has not come out of love for us, but only to scoff at us" (Kali. 81:22-24).

Kaḷḷi-Ceṭivakai (Spurge-plant)

The minstrel prayed to the deity dwelling in the spurge-plant in the saline tract (Puram.260:4-8). The howling fox rested under the shade of the spurge-plant in the forked pathway covered by white gravel-stones dazzling the eye (Akam. 337: 15,17). The sound made by the ripe fruit of the thorny spurge-plant in the arid desert tract, when it burst, startled the mating pigeons (Kuru. 174:1-3).

Kaḷḷikkuṭi pūṭampallanār - Pulavar (A Poet)

With the given name Pullanār this poet, son of Pūtan, might have belonged to any one of the many villages with the name Kaḷḷikkuṭi. In the

only poem composed by him Nar. 333, a fine picture of the desert-tract is drawn by the poet; a tiger fighting with an elephant for drinking the little water oozing in a gravelly pit beside a rocky pathway in the wilderness; the hero had gone across such a tract only in order to earn wealth to be given to suppliants. Reference is made to the lizard clucking by way of augury, whenever the heroine and her maid think of the hero's return.

Kaḷḷil - 1. Ōr Ūr (A Village)

The poet Maturai Kaḷḷir Kaṭayattāṇ vennaṇkaṇār belonged to this village (Puram. 316.f.n.) Kaḷḷi Āttirayanār lived here (Puram. 175: 389 f.n.).

2. Kaḷvirkkum kaḷai (Toddy-selling shop)

People in Āti Aruman's village going to the toddy-selling shop would return with the tender kernel of unripe palmyrah fruit, if they did not get toddy there (Kuru. 293:1-4).

Kaḷḷil Attiraiyanār - Pulavar (Poet)

This poet belonged to the village called Kaḷḷil, one of the Saivite shrines in Toṇṭainātu, sung by St. Tiruṇana sampantar in his *Tēvāram*. As the inscriptions refer to this place as 'Kaḷlūr' it may be the same as the one referred to by the Poet Kaṭuvan Maḷḷar in his Akam. (256). The P.P.I. considers this poet to belong to Vēṅkaṭa country taking the name 'Kaḷḷil' Āttirayanār to be derived from a phrase 'Kallil' in his poem Kuru. 293. Dr.U.Ve.Ca. holds that this poet is a brahmin belonging to the Ātreya Gōtra. Avvai.Du. however, takes his name to be derived from *Ātirai*, the star *Tiruvātirai* (Betelgeuse) sacred to Lord Civaṇperumāṇ. Two of his poems Puranānūru(175,389)are in praise of Ātanūṅkāṇ, his great patron and bosom friend, After his death, the poet goes to Nallēr Mutiyaṇ, of the family of Ātanūṅkāṇ and asks for gifts on behalf of his kinsfolk (Puram.389).

Kaḷḷūr - Ōr Ūr (A village).

The prosperous village of Kaḷḷūr had many fertile paddy and sugarcane fields; when a

certain cad of this place forswore all knowledge of a maiden after enjoying her charms, wise elders of the village found on enquiry that he was a liar; tying him to a tree, they punished his infamy by pouring quicklime on his head (Akam.256:14-21).

Kaḷa - 1. *Kaḷācceṭi* (whortle-berry)

The maid said: "In our good village the whortle-berry fruit have begun to ripen with their sour taste, and the woodapple trees have begun to yield ripe fruit (Akam. 394:1).

2. *Kaḷavolukkam* (Clandestine love affair)

Damsels graceful as peafowl and youths who had been meeting in secret, gave up their clandestine affair to enter into a life of holy wedlock (Pari. 11:41,42).

Kaḷaṅkal - *Nerkkaḷaṅkal* (Threshing floor)

A player-minstrel said to another by way of guiding him; "In every threshing floor when the sun sheds its young rays, you will get the clear toddy distilled from sprouts of rice, poured from wobbling pots" (Malai.463,464).

Kaḷaṅkaṇi - *Kaḷāppaḷam* (Whortleberry fruit)

The cīriyāl has a body, dark like whortleberry fruit (Puram.127:1). The boar with crescent-shaped tusks, mated with its sow of the colour of whortleberry fruit (Aink.264:1,2).

Kaḷaṅkāyckaṇṇi Nārmuṭiccēral - *Cēra Vēntaṇ* (A cera monarch)

Son of Imaiavarampaṇ Neṭuñcēralātaṇ by his queen, who was the daughter of Vēḷāvikṇōmāṇ Patumaṇ, this Cērā monarch wore a wreath of whortleberries and a crown of fibre at the time of his coronation for some reason and hence his name Kaḷaṅkāyckaṇṇinārmuṭiccēral (Pati. 38:4). Ropes of pearls fixed to a circlet of beaten gold adorned his crown, like a spider's close-woven web (Pati.39). To the poet Kāppi-yarru Kāppiyaṇār who sang his praise in the fourth decad of *Patirruppattu*, the munificent monarch gave four million gold pieces and a share in his kingdom (Pati.Pa.4). His administration

was noteworthy for its concern for the upliftment of the poor people in the country (Pati.31:13, 37:7). Among his warlike exploits may be mentioned his victory over Neṭuṇiṭal and the annexation of his territories, his destruction of the power of Naṇṇaṇ and the cutting down of his totem tree, and his conquest of the Pūli country. He was a terror to his foes and a kind patron to minstrels and friends to whom he gave fine gifts (Pati.37,Pati.31). He is hailed as "the great cēra monarch, who gave much wealth to suppliants and minstrels in his court; the husband of his queen with a radiant forehead; chief of warriors, with a noble chest marked by wounds of valour, and of irreproachable reputation"

Kaḷam - 1. *Pōrkkaḷam* (Battle-field)

The hundred (Kauravas) fell in the battle-field fighting with the Five (Pāṇṭavas) with plumed steeds (Puram.2:13-15). Talaiyālaṅkānattuc Ceruveṇṇa Neṭuñceliyaṇ all by himself fought against the powerful seven and slew them in the field of battle (Puram.76:12,13). In the battle-field where war-elephant's tusks and chariot-wheels lay shattered, the male vultures with their mates, preyed on human flesh while headless trunks of slain men moved about in a macabre dance (Pati.35:3-6). The fearsome goblin-maiden celebrated with song and dance, the victorious battle-field where Lord Murukaṇ destroyed in open war the demon-hordes (Muru.51,55). Pāṇṭiyaṇ Neṭuñceliyaṇ defeated in the field of battle at Ālaṅkāṇam the two great monarchs and five feudatory chieftains, and capturing their war-drums, performed battle-sacrifice (Matu.127-130). The sea roared like the reverberating beat of the war-drum in the battle-field where Kuṭṭuvaṇ of the tall chariot and fierce war-elephant, destroyed his foes (Nar. 395:4-6). The bull-ring where the herdsmen opposed the bulls, resembled a field of battle where two enemy kings fought against each other (Kali.105:47-49).

2. *Veriyūṭukaḷam* (The arena for a frenzied dance)
The Kurava maiden's voice resounded through

out the arena for frenzied dance, while she invoked Lord Murukaṇ (Muru.244,245). The hero's people decked an arena for a frenzied dance with flowers and with resounding music offered sacrifice to Lord Murukaṇ (Akam. 22:8-11). The sea-shore covered by *punnai* flowers and tiger-claw flowers, resembled an arena for a frenzied ritual dance (Kuru.318:1-3).

3. *Viḷakkālam* (The festival arena)

The moment the devotee declared, that he had come singing Lord Murukaṇ's praise thinking of his divine feet, dwarf-goblins, would appear in the festive arena and lead him to the God (Muru.277-286). The buds of the screwpine bloomed along the seashore and made the entire festive arena fragrant (Nar.19:2-5).

4. *Ḥam* (Place/Location)

Maturai had a reputation for the toddy distilled at various places in the city (Matu.753,758). The herdsman vanquished the dark bull that came swift as the wind and stood on its back, in the crowded place where the villagers had gathered (Kali.103:40-42).

5. *Nerkaḷam* (Threshing floor)

During the reign of Atiyamāṇ Eḷiṇi, after all the enemies had been put down, piles of paddy lay heaped up on the threshing floors without any watchmen to guard them (Puram.230:3,4). In the wide threshing floor surrounded by water beside the *marutam* trees, workers in the field spread out the sheaves of corn for second threshing by the bulls (Akam.366:2,3).

6. *Kūṭṭaḷkaḷam* (Stage for enacting plays)

Performing women participating in the plays had drums tightly bound with leathern thongs (Peru.55,56). After a heavy downpour, from every pit full of water striped toads croaked like the drums on the stage (Akam.364:1-2).

7. *Vēḷvikkaḷam* (Place for offering sacrifice)

Nettimaiyār eulogised Palyākacālai Mutukuṭumip Peruvaḷuti thus: "Which is greater in number,

those who lived in ignominy after being defeated by you, or the bright places with sacrificial pillars of blemishless perfection?" (Puram.15:20-24).

Kaḷamar - 1. *Uḷavar* (Workers in the field)

The *Marutam* tract was noisy with the uproar of field-workers drunk with toddy, as they pulled the bullocks from the mire to hard ground (Matu. 259,260). Workers in the field, threshing the sheaves with bullocks, woke up the sleeping elephant to separate the millet-corn from the stalks by beating them against the rock (Nar. 125:9-12).

2. *Viṇar* (Soldiers)

Soldiers, after drinking their fill of distilled toddy along with tortoise-meat lay in a lazy torpor without doing any work, keeping roasted pieces of *āral* fish in their cheeks (Puram.212:2-5).

Kaḷar - *Uvar nilam* (Saline tract)

The long white saline tract looked like a flayed skin (Puram.193:1). In the saline desert tract, beasts roamed about mistaking mirage for water (Akam.327:8-11). In the saline tract, the doe with its fawn running away from the herd, its loving buck searched for it everywhere (Nar.242:7-10).

Kaḷari - *Uvarnilam* (Saline soil)

Cēramāṇ Kōṭṭampalattut Tuñciya Makkōtai said that his queen's body was consumed in the burning funeral pyre in the saline tract overgrown with spurge-plants (Puram.245:3-6). Goblin maidens embracing corpses and feeding upon the flesh, danced with slow moving feet in the fearful saline tract (Puram.359:4-6). Salt flowered in the saline tract like blobs of butter strewn about in the curds-pot after churning with a rod (Nar.84:6-8).

2. *Kāḷu* (Forest)

Garlands made of *āvirai* flowers from the forest nestled against the bosoms of young women (Akam. 301:14,15).

3. *Pōrkkaḷam* (Battle - field)

In the sandy field of battle beside an ancient

tree, warriors had gathered together with their kinsfolk (Pat. 59-61).

Kaḷavan - 1. Naṇṭu (Crab)

The mark made by the movement of the speckled crab was seen on the wet sand (Kaḷi.88:10).

2. Cāṇrāḷaṇ (Witness)

The male shell - fish mated with its spouse beside the pond with the Āral fish looking on as a witness (Akam.246:1-3).

Kaḷavu - 1. Kaḷavolukkam (Secret love-affair)

The heroine said to her maid, that the secret love-affair with the hero at the midnight tryst, had been going on far too long (Akam.325:3,4). The female monkey afraid of its family coming to know about its secret mating in the hillside overgrown with pepper-vine, adjusted its dishevelled hair (Nar.151:6-11).

2. Tiruṭṭu (Theft)

Agriculturists lived a blemishless life free from the sins of killing and thieving (Pat.199,205). The river Vaikai carried in its flood, the playing balls and molucca beans of the women, stolen by it (Pari.10:106, 107).

3. Kaḷācceṭi (Whortleberry plant)

Rains began to pour in season with the piṭṭuvam unfolding its blooms and the sharp-pointed whortleberry flowers exuding their fragrance (Nar. 256:5-7).

Kaḷavērvāḷkkai - Kaḷavaiyē Uḷavu pōlum Tolilākkakonṭu vāḷum vāḷkkai (Robbery as a profession like agriculture)

Toṇṭaimāṇ's country did not have men who had robbery as their profession as if it were a way of life like agriculture (Peru.40,41).

Kaḷaṇ - 1. Pōrkkaḷam (Battle - field)

The war-horses of Atiyamāṇ in the battle-field had bloodstained hooves (Puram.97:11,13). The enraged elephant well-trained in warfare, was on the rampage in the battle - field (Matu.47,48).

2. Veriyiḷukḷam (Arena for frenzied dance)

Lord Murukaṇ dwells also in the arena for frenzied dance erected by the hierophant (Muru. 222).

3. Toḷuvam (Stall/shed)

Piṭṭaṇkorraṇ would give away red bulls along with stalls, to suppliants (Puram.17:8.)

4. Nerkaḷam (Threshing floor)

Workers in the field after quaffing toddy, heaped up only the fallen grains of paddy other than that winnowed in the threshing - floors from sheaves of corn (Pati. 62:14-16).

5. Iṭam (Place)

The hero swore while he took the heroine in his arms, that he would not leave her heart which he had made his resting place (Kuru.36:2-5).

Kaḷā - Kaḷāppaḷam (Whortleberry fruit)

Red - eyed warriors desirous of sour - tasting edibles, ate tuṭari fruit along with whortleberry fruit with a sweet - sour taste (Puram.177:8,9).

Kaḷi - 1. Maḷiḷcci (Joy/delight)

The hero compared the curved curly tresses of the heroine whom he had met at the tryst by night, to the lovely fan-tail of the joyous peafowl (Akam. 152:1-3, 14). The heroine's heart thought of the hero, when the wind wafted the fragrance of the Kuravam flower delightful to the eye (Nar. 56:1-5). The hero's chest became soft in contact with the fragrant garlands worn by his paramours, happy after amorous union with him (Kaḷi.72:91,20). The plight of the lovers who, afraid that their joyful eyes might betray their exceeding passion, suppressed it from the knowledge of others, was like that of drunken men who tried to hide their inebriation, afraid of the gossip of the town's people (Pari.10:63-68).

2. Kaḷḷin kaḷippu (The intoxicating joy of toddy)

Farmers having worked all day long with hay, lay in a stupor intoxicated with the toddy they drank afterwards (Puram.399:10). The dark bee intoxicated with the honey from the flowers of

the dark-stemmed *punnai* tree, buzzing in front of her, became a good augury for her (Nar. 311:9,10). The red-glory lily after rains, swaying like an intoxicated person, put forth buds resembling ladles which later blossomed with petals, red as flames of fire (Kali.101:3,4).

3. *Vaṇṭal* (Slush)

In summer, due to lack of rains, stretches of water like ponds dried up and became slushy (Puram. 266:1,2).

4. *Cerukku* (Pride)

On seeing the prideful state of the hero, bright with the marks made by the jewels of the radiant hetaerae embraced by him, the heroine sulked (Kali. 66:19,20).

5. *Kaliman* (Mud)

Kuṭavars placing a mud-pot on a stone-hearth, cooked rice which resembled the pollen of cassia flowers (Akam.393;14-16).

6. *Kuḷaital* (Pulpiness)

The green fruit of the date-palm, grew red and then ripened into black pulpy fruit before it fell down (Nar. 126:1,2).

7. *Kaḷ* (Toddy)

In Maturai city, toddy-makers hawked toddy, calling out its price (Matu.662).

8. *Veri* (Intoxicating passion)

The companions of the heroine ridiculed the hero's paramour thus: "Oh you old furrow in the field of beauty, ploughed by the ploughshare of intoxicating lust" (Pari.20:53,54).

9. *Kūḷ* (Thick gruel made from corn - flour)

Women of *neytal* tract would pour the gruel cooked from unpounded rice, in wide pots to dry (Peru.275,276).

10. *Matam* (Ichor)

Karikāl vaḷavaṇ had ichorous tuskers (Puram.66:3).

Kaḷiyāḷaṇ - *Kaḷ Uṇṭu Kaḷittavaṇ* (A reveller who had consumed toddy)

The minstrel asked the inmates to give a bed of skins or a mat for the drunken reveller who was lying in front of the house (Puram.317:1-4).

Kaḷirriyānai - *Āṇyānai* (Bull - elephant)

Ceṅkuṭṭuvaṇ had many bull-elephants that slew the enemies in open battle without guile (Pati. 46:10). The reason for the longevity of the mahout was only the graciousness of the killer bull-elephant which spared his life for so long (Akam. 336:13,14).

Kaḷirruyir - *Peruvaṅkiyam* (Big horn-pipe)

Vanparaṇar said to the minstrel's wife to play on the big horn - pipe shaped like the trunk of a tusker (Puram. 152:15).

Kaḷirruyirttūmpu - *Peruvaṅkiyam* (Big horn-pipe)

The player - minstrels carried bags which held many musical instruments along with the big horn-pipe shaped like the trunk of a tusker (Malai.6,13).

Kaḷirroruttal - *Āṇyānai* (Bull-elephant)

The tiger that did not care to prey upon the fierce-eyed boar which fell to the left, rose with a roar that echoed in the mountain-clefts the next day, and brought down a big bull-elephant making it fall to the right (Puram.190:6,10). The fierce bull-elephant which could not be controlled even by the sharp elephant-goad of the mahout, stood still and quiet, on hearing the soft music of a *yāl* (Kali.2:26,27).

Kaḷiru - 1. *Āṇyānai* (Tusker/Bull-elephant)

Cōḷaṇ Karikārperuvaḷattāṇ goaded his tusker with his feet (Puram.7:1). Yāṇaikkaṭcēy Māntaraṇcēraḷ Irumporai, escaped from prison and recovered his throne, even like an old killer-elephant with powerful tusks that had fallen in its pride into a deep pit covered by foliage, clambering out of the pit by filling it up with earth and rejoining its herd (Puram.17:14 - 19). The water -front was disturbed by the tusker that went

there to drink water, scorning to remain in the yard when it was tethered to a sturdy post (Puram.23:1-3). Whenever Kuṭṭuvaṇ defeated his enemies, solicitors of gifts received tuskers from him (Pati.45:4,5). The cataract rolling down Paḷamutircōlai, flowed fast over the white tusks of the great bull - elephant with pearls inside them (Muru.304,305). Lord Tirumāl slumbers on His Serpent-Bed like a tusker reclining on a hillside overgrown with glory - lily flowers (Peru. 371-373). Watchmen of the town, spying upon the thieves, discovered their secret hiding places, like a powerful tiger lying in wait for the mighty tusker (Matu.658,659). The boat swaying in Pukār harbour, looked like a tusker that shook the immovable tethering post (Pat.172-174). Pythons capable of swallowing the mighty tuskers, lay like huge fallen trees in the forest (Malai. 259 - 261). The innocent cow - elephant suffering from the heat of the sun sported with the tusker in the flood, its raised trunk submerging in the waters (Akam 43:3,4). The elephant-calf, frightened by the trumpeting of the tusker when the cow - elephant was caught in a trapper's pit, ran into the old hamlet where it sucked milk from a she-buffalo's udder (Akam.165:1-5). The hero like a mighty tusker, came at darkest midnight to make love to the heroine, and tried to open the door of her house (Kuru.,244:1,2). In the hillside, the elephant dragged as its prey, the bull-elephant with sharp, white tusks, that had killed a tiger (Nar.205: 1-4). The tusker, after giving the little water in the hole, made turbid by the elephant-calves with drum - like feet to its mate the cow - elephant, would drink what was left over (Kali. 11:8,9). Men and women of Maturai city, mounted upon horses, tuskers and mules, crowded the banks of the river Vaikai and reached the groves in large numbers (Pari.22:21 - 25).

2. *Āṇpaṇṇi* (Boar)

Among the evil auguries, dreaming of riding on a boar's back is also one (Puram.41:9). As the board dug up the fields in the enemy territory,

it was not necessary to till them with plough - shares (Pati.26:2). Lord Tirumāl's sacred chest is adorned with goddess Tirumakaḷ like a bright spot. Incarnating as the great Boar, (Āti Varākaṇ) Lord Tirumāl lifted up the Earth-Maiden upon his sharp and speckled tusks from the surging sea, without causing even an iota of pain to the Earth (Pari.2:31-35).

Kaḷirutaruṇarecci-Kaḷiru *ētuvāka nikaḷnta kūṭṭam*
(Amorous union occasioned by a tusker)

The hero, spent the day in amorous union with the heroine occasioned by a tusker, in the flowery grove beloved of the celestials; in the evening he left her promising to marry her when her people gave her hand to him in proper form (Kuri.212-214; 230 - 234).

Kaḷai - *Payir vaḷarceikkut taṭaiyāka muḷaikkum pūtu*
(Weed)

The panicum grew luxuriantly after the weeds had been removed (Param.120:5).

Kaḷaiṇār - 1. *Kaḷaiparippōr* (Workers engaged in weeding)

Workers engaged in weeding plucked the honeyed *neytal* flowers that had grown in the seedling-bed (Peru. 212-214).

2. *Nikkuvōr* (One who relieves/something)

The maid said to the hero about to go away from the heroine: "Whether you trouble her with your indifference or grace her with your love, the heroine is ever within the bounds set by you; there is no one else who can relieve her distress" (Kuru.397:6-8).

3. *Kāppār ruvōr* (One who saves another)

The heroine ridiculed the hero for his extra-marital relationship with his paramours thus: "When you sport often in the enchanting freshes of the river, be careful lest your tired legs suffer from cramps with none nearby to save you" (Kali.98:35-37).

Kaḷaintō! - *Nikkivayaḷ* (A woman who relieves another's pain)

The heroine in exceeding passion of love requested the crab to tell the hero that she who relieved his pain at many a midnight, was herself unable to cross the sea of distress caused by his absence (Akam.170;8,12-14).

Kaḷaintōṇ - *Nikkīyavan* (One who relieved another's pain)

Kallāṭaṇār praised the bounty of Amparkilāṇ Aruvantai, that he relieved his hunger and clothed him in white garments, preparing to honour the suppliant even before he had reached his house (Puram.385:3-10).

Kaḷainar - *Nikkuvōr* (One who removed the suffering of others)

Warriors in well-established forts, quietly surrendered to Kaḷaṅkāyokkaṇṇi Nārmuṭiccēral, of their own accord, reflecting that there was no one else who could remove their suffering and afford protection (Pati.40:7,8).

Kaḷaiyunar - *Nikkupavar* (One who relieves suffering)

The minstrel with the yal, suffered much unable to get anyone to relieve the fierce hunger of his kinsfolk (Puram.68:2,3). On separation from the hero the heroine lost her charms, like the king of a single-walled fort who grew dispirited with none to relieve his distress, when an enemy with his elephant-corps besieged his fort, while his ally did not extend the promised aid (Nar.43:8-12).

Kaḷaiṇār - *Nikkuvār* (One who relieves pain)

The heroine looking at the sea lamented thus: "Oh sea! there is no one other than you who can relieve my pain" (Kali.144:53-55).

Kaḷaiṇōr - *Nikkuvōr* (One who removes misery)

Lord Tirumāl who manifests himself in all the hosts of living beings in all the world and removes the misery of the cycle of birth and death, dwells in Iruṅkuṇṇam (Pari.15:51-55).

Karkōl - *Paṭimam amaitarkkuriya kallait terinteṭuttal* (Selecting a stone for making an image)

Kaḷalpirakkōṭṭiya ceṅkuṭṭuvan, went to the Himālayās in order to select a proper stone for making the image of the divinely chaste Kaṇṇaki and destroying the Āryan king who opposed him, brought home a well-chosen stone after immersing it in the Ganges (Pati.Pa.5:4-7).

Karcirai - *Kallāṇai* (Stone-dam)

The army commanders of Talaiyālaṅkāṇattuc Ceruveṇṇa Pāṇṭiyaṇ Neṭuṇceḷiyaṇ stemmed the advance of the enemy regiments even like a stone dam stopping the rush of a flooding river (Matu.725,726).

Karccunai - *Malaiccunai* (Mountain-pool)

The fearsome celestial damsel danced to the sweet sound of the cataract, adorned with the red glory-lily and the blue-lily that had bloomed in the mountain-pool with divine powers (Nar.34:1-5).

Karpan - *Kalviyan* (Learned person)

Kaḷalpirakkōṭṭiya Ceṅkuṭṭuvan was praised as a scholarly person whose learning was celebrated even by his foes (Pati.43:29-31).

Karppittān - *Āciriyaṇ* (Teacher)

The learning acquired by one who did not give of his wealth to his teacher in need and who misused the knowledge for wrong purposes, would daily waste away (Kali.149:4,5).

Karpiṇāḷ - *Illaravolukkam uṭaiyavaḷ* (A chaste housewife)

A chaste housewife would not live if her husband were to go away from her (Kali.2:13). The heroine had a chastity capable of causing even the rains to pour on earth when required (Kali.15:20).

Karpu - 1. *Illara olukkam* (Chastity)

Malayamāṇ Tirumuṭikkāri retained for himself only his wife with innocent speech and divine chastity like the star in the north, Aruntati (Alcor); all other things he had, he would give away to suppliants (Puram. 122:8-10). Celvak kaṭuṅkō vāḷiyāṇ was the husband of his queen

with bamboo-like arms and chastity that excelled the divine Aruntati's (Pati.65:8-10). Lord Murukan was the husband of the Goddess of impeccable chastity and radiant forehead (Muru.6). The hero praising the heroine said that she who embraced him in amorous union was not just a chaste woman of golden complexion; she was a fearsome celestial damsel (Akam.198:11-17). The heroine was a chaste and soft-natured woman who liked to entertain guests even if they came at night (Nar. 142:9 - 11). Men who had indulged in clandestine love and women graceful as peafowls, gave up their secret meetings and entered the state of wedlock, holy and chaste (Pari.11:41,42).

2. Kalvi (Learning)

The hero enquired of his brahmin companion if in his learned texts passed on by word of mouth, there was any medicine to unite lovers who were separated (Kuru.156:4-7).

3. Payircci (Training)

The Pāṇṭiya monarch with bright swords was victorious in battle, because of his faultless training in the use of arms (Akam.106:10,11).

Karrār - Karravar (Learned men)

Everyone without exception, went towards the river Vaikai, none turning back to the city - learned men, and fools and knaves, husbands and wives ever obedient to their husbands, led by the Pāṇṭiya monarch (Pari.Ti.2:23-27).

Karrai-Tirai (Bunch/sheaves)

Cowherds rested on beds of sheepskin in huts thatched over poles with sheaves of common millet stalk (Peru.149,151).

Karrōr-Paṭittōr (Learned Men)

The seers at Tiruvāṇaiṅkuṭi had a native wit that comprehended truth not understood even by learned men; they excelled in knowledge, erudite men who had conned many texts (Muru. 132-134).

Karavai-Pacu (Milch-cow)

Owing to the excessive cold, the milch - cow

kicked out when its calf sucked its milk (Netu. 10,11). Evening came on, when the milch cows returned to their villages eager to meet their calves (Kali.119:9 - 11).

Karāa Erumai - Karakkappaṭāta Kāṭṭerumai (Wild - buffalo that had not been milked)

The heroine wondered sadly if the hero who held her bangled hands and convinced her of his true love before making love to her, was traversing the jungle where lived the wild buffalo which no hand had milked as yet (Kali.147:36-38).

Kari - 1. Iraicci (Meat)

Kapilar said to Celvak Kaṭṭunkō Vāḷiyātan that his hands had grown smooth and soft as they had known no other work than eating rice cooked with flesh and fresh pieces of meat that had been roasted over a fragrant fire (Puram.14:12-16).

2. Miḷaku (Pepper)

The minstrel was guided to go to Brahmin's houses where they would be served with fine pickled tender mangoes, seasoned with pepper - powder and fragrant curry leaves (Peru. 307-310). Kāviriṇṇūmpaṭṭiṇam had many streets where lay heaped up in disorder, bags of black pepper brought in carts, together with gold and gems sandalwood and akil, besides pearls and coral (Pat.186-193). The mighty tiger stayed in the rocky cleft covered by pepper vine (Aink.246:1). The floods in the river Vaikai threw up on its banks the yields of the hills, like pepper and sandal wood (Pari.16:2-4).

Karuttōr-Vekuṇṭōr (Angry persons)

Persons who were angry with Peruñcēral Irum-porai though they fought fearlessly against him, could not hold onto their territories for long (Pati.72:1-3). The hero went abroad for earning wealth, afraid of the angry words of calumniators sharp as arrows (Akam.111:12,15).

Karuvu-Cinam (Rage)

One of the faces of Lord Murukan, with a raging heart destroyed the demon hordes and performed battle sacrifice (Muru.98-100).

Karuḷ-Kaṭivāḷam (Reins)

The war-horses of the cavalryman, expert in directing his mounts to the right and left as required to destroy the foes, had red mouths holding the bits and looked like tigers that had seized their prey (Puram. 4:7-9).

Karai - 1. Karuppu (Dark colour)

The dark stain on the throat of Lord Civaṇ of rare askesis made it beautiful; it is this that is praised by holy brahmins (Puram.1:5,6). Arrows stuck into the shield made of black leather tied to poles (Akam.21:14). The black male monkey had dark fingers and powerful teeth (Kuru.373:4).

2. Alukku (Stain)

The soldiers of Kuṭṭuvaṇ had ankleted feet stained with blood; they moved fast like swift horses (Pati.28:3,4).

3. Ural (Mortar)

The elephant had feet like a mortar (Puram. 39:1,2).

4. Kurram (Fault)

In Kūṭal, celebrating the freshes in the river Vaikai, players and minstrels devoted to faultless singing, offered worship (Pari.10:126-131).

Karaimiṭarrappaḷ - Karuniṛamiṭarraiyuṭaiya Civaṇ (Lord Civaṇ with a dark-stained throat)

Lord Civaṇ with the dark-stained throat, fixing an arrow to the serpent-string of his mountain-bow, shot down the triple-forts of the demons and secured victory for the Gods (Puram.55:1-4).

Kaṇmukai-Malaikkukai (Mountain-cave)

The maid said to the heroine that it would be good if the hero were to spend the day sporting with them in the pool beside the mountain-cave and go back at night (Akam.228:5-7). The tiger that fought with the bull-elephant roared in the slope of the hill with caves (Nar.255:4,5). The *vēṅkai* bloomed upon the mountain cave (Aink. 276:5).

Kaṇmulai-Malaikkukai (Mountain cave)

Peruṅkuṇṇūr kiḷār went to meet Pēkaṇ crossing many a mountain with cataracts falling from caves (Puram.147:1).

Kaṇṇu-Vilankiṇ kuṭṭi (Calf/young one of an animal)

The patron Āy when he saw solicitors of gifts in his court, would give away brigades of elephants with their young ones (Puram.135:11-13). A certain noble warrior, recovering herds of milch-cows together with their calves, chased away the enemies and died a glorious death (Puram.264:4-6). In the small village, urchins would yoke the calf of the wild-cow, to their small chariots (Puram.319:10-12). Good milch-cows after grazing on *arukam* grass, thinking fondly of their calves would rush in the evening to the village - common, their udders dripping milk (Akam. 14:9-11). Unschooled youths of the hunting tribe, dragged the elephant-calf with *kaṭumpa* fibre, separating it from its trumpeting mother, and tethered it in front of a toddy-selling house (Akam.83:3-9). The cow-elephant stood protectively by the side of its calf, unable to move fast though afraid of the tiger (Nar. 85:3-5). The elephant-calf entered the settlement along with the calves of cows, frightening the women there (Aink.97:1,2). As the heroine was going through the garden with the calf, the hero stopped her (Kali.116:1-5).

Kaṇṇam - 1. Cīrupaṭimam (Small image)

The hierophant at the end of a frenzied dance in the heroine's house examined a small image and declared that her ailment was caused by Lord Murukaṇ (Aink.247:1-3).

2. Tulakkōlin taṭṭu (The pan of a pair of scales) Whenever the bees buzzed at them, the *kuṛavam* blooms fell upon the *kōṅkam* flowers, like fine particles of silver falling upon the golden pan of a goldsmith's pair of scales (Akam.317:8-11).

Kaṇṇal-1. Cīrukūṭam (A small pot)

As the cold north wind blew drops of rain everywhere, no one drank the water in the narrow-mouthed small pot (Netu.64,65)

2. *Nāḷikaiyaṭṭil* (Perforated hour-glass)

Time-keepers announced to the king, the hours of the day, reckoning time with the help of a perforated hour-glass filled with water (Mul. 55-56).

Kannal eṇṇunar-*Nāḷikai vaṭṭilāl polutarintu kūruvār*

(Time-keepers reckoning time from the hour-glass) As the rain covered earth and sky, and the sun was hidden, it was impossible for anyone to know the hour of the day, without the help of time-keepers who reckoned time with the help of the hour-glass (Akam.43:5-7).

Kannāṭu-*Malaināṭu* (Hill-country)

The cart carrying the salt produced in the salt-pans went to the hill-country (Puram.60:6-8).

Kannimai-*Kaṇṇittanmai* (Virginity)

If unmarried virgins did not eat of the ball of cooked rice, left over by the elephant during the worship of Lord Murukaṇ at Tirupparaṇ-kunṇam, they would not attain blameless husbands (Pari.19:90-94).

Kanniyar-*Maṇamākā makaḷir* (Spinsters/unmarried women)

Unmarried women undertaking the ritual bathing in the month of *Tai*, under the direction and guidance of elderly matrons, would bathe early in the cold dawn, and dry their wet garments in the heat of the sacrificial fire kindled and fostered by the holy brahmins on the bank (Pari.11: 80-86).

Kanniviṭṭiyal-*Mikka iḷamaiyāṇu kālaippoluṭu* (Early morning)

In the early morning, the stout-stemmed water-lily blossomed (Aink.68:1,2).

Kanal-*Neruppu* (Fire)

It rained accompanied by lightning that flashed like the sparks emitted by the fiery flare, in the hands of the forester on the platform, guarding the millet-field (Akam.73:14-17). Women after sporting in the river, dried their bodies in the smoke of the *akil*-wood burnt in the fire in the

grove and daubed their breasts with fragrant paste (Pari.2:63-88).

Kanali - 1. *Ṇayiru* (Sun)

Holy seers, in order to mitigate the pain caused by the heat of the sun for the people of the earth, would bear the brunt of the heat themselves, and follow the path of the sun, with air as their only food (Puram.43:1-4). The heroine asked her maid: "Will it be in keeping with our chastity if we were to pray to the sun to abate his heat that dried up the branches of trees in the difficult tract through which our lord is travelling?" (Kali. 16:9-12).

2. *Neruppu* (Fire)

At the end of the aeon, when Fire that burns all things, the Messenger of Death, Yama the God of Death and the Sun congregate, Lord Tirumāl incarnating as the Great Boar, lifted up the Earth-Maiden upon his tusks from beneath the waters (Pari.3:21-24).

Kaṇavu-*Kaṇā* (Dream)

The bright city of Atiyamāṇ could be neared by friends and well-wishers; it had a strict watch which made it impossible for enemies to approach it even in their dreams (Puram.390:5,6). Imaiya-varampaṇ Neṭuñcēralāṭaṇ knew no falsehood even in his dreams (Pati.20:9,10). The hero would not part from the heroine even in his dreams as he knew that the dewy cold season was cruel to separated lovers (Akam. 178:19,20). The concubine said to the hero, that his chest was as dear to her, as riches acquired in a dream (Kali.68:24,25). The heroine embracing her lover in her dream, woke up to find herself all alone and grieved that it was only a dream (Kali.126:14-17). Women prayed for a boon of the Red Lord Murukaṇ that the river Vaikai sacred to Him, should get fresher that they might in reality sport with their lovers, and their dreams wherein they had dalliance with them might come true (Pari.8:103-105).

Kaṇavuvār-*Kaṇākkāṇpuvar* (Dreamers)

The hero after making love to the heroine on

the bounteous bed, dreamed as he slumbered in the arms of his beloved (Kali.24:6,7).

Kaṇā-Kaṇavu (Dream)

The heroine said to her maid that she woke up after dreaming that the hero had closely embraced her, only to find herself all alone on the bed (Kuri.30:2-4).

Kaṇi-Paḷam (Ripe fruit)

Atiyamāṇ gave to Auvai the ripe gooseberry fruit that grew atop a big mountain, so that she might live a deathless life (Puram.91:8-11). Fragrant sour sauce was cooked with the mashed fruit of the mango tree (Puram.399:4). The *yāl* had a cover with well-wrought workmanship, coloured like the

kumilam fruit in the forest (Ciru.225,226). Toddy was fermented and strained from a mixture of honey, the sweet drupe of the jackfruit and the ripe fruit of the fragrant mango tree in the yard, bearing fruit in the summer (Akam.348:1-5). The crab seized the beetle that buzzed around the jumbo fruit that had fallen on the bank, mistaking it to be one of its own kind (Nar.35:1-4). The banyan tree with fruit red like a newly-baked mud pot, attracted the birds in search of food (Aink.303:1,2). The hero pleaded with the sulking heroine, that the strange odour on his body was caused by the wind that had blown over fruit and flower in Tirupparaṅkunṇam and nothing else (Pari. 8:53-55).

Ka

Kā - 1. Cōlai (Grove/garden)

Only a couple united in love could go at midnight to the cool flowering grove but not any man by himself (Puram.33:18,19). Peacocks in the grove enclosed by the fields, danced in tune with the shouts of women chasing them (Pati.27:7,8). In the low grove, holy hermits with matted locks, offered oblations by lighting sacrificial fires (Pat.53). The Tulu country had groves abounding in peacocks (Akam.15:5). The hunchbacked woman said to the dwarf; "I do not want people coming to the temple to mock at us; let us repair to the grove and make love there" (Kali.94:39-41). As if in return for the entertainment given to it by Vaikai, the grove offered the river fragrant flowers with bees buzzing at the pollen, sweet as *narantam* (Pari.16:14-16).

2. Kāvuttanṣu (Horizontal pole for carrying loads suspended from either end)

Player-Minstrels carried bundles of materials required for their profession suspended from either side of the poles on their shoulders (Pati.41:5).

3. Nīruttalaṣavu (A weight measure of 100 palams)

Ātukōṭpāṭṭuc Cēralātaṇ gave to Kākkai Pāṭiṇiyār Nacceḷlaiyār who sang his praise in the sixth decad of *Paṭirruppattu* a hundred thousand pieces of gold and nine *Ka* measures of gold (Pati.Pa.6 F.n.)

Kāa - Cōlai (Grove)

As the warriors tethered their tuskers in the groves of the enemy territory, the trees therein were damaged (Puram.345:1).

Kāay Kaṭavut Cēy - Murukaṇ (Lord Murukaṇ)

Kaṭuvaniḷaveyiṇaṇār hailed Lord Murukaṇ as the

son of the God Civaṇ, the destroyer of the world (Pari.5.13).

Kākkai - 1. Kākam (Crow)

While the goblin-maiden and ants did not touch for fear the sacrificial ball of rice cast for the deity of the drum, the black-eyed crow and kite fed on it (Pati.30:34-39). The maid said that a vessel full of white rice grown in Toṇṭi cooked in ghee yielded by the cows of the herdsmen of Naḷli's wood, would be all too little for the crow that cawed in anticipation of the arrival of the distinguished guest (Kuru.210). The crow perched on the rain-drenched branch of the tree waving in the wind, was thinking of the rice cooked with meat offered as a sacrifice in the town of Kaḷār of the Cōḷās (Nar.281:1-6). The crow with close-set claws that had fed on the sacrificial rice offered to the deity dwelling in the banyan tree, would retire in the evening to the place where its tribe nested (Nar.343:4-7). The good mother of the heroine requested the small crow to caw so that her daughter who had eloped with her lover might return home to her, promising to give it rice cooked with meat in a bright vessel (Aink.391).

2. Kāttal (Guarding)

To the heroine who became angry with the paramour of the hero at the water-sports in the river Vaikai, women said: "Is it possible for the housewife to guard the hero from going to his paramour, who offered him, the delectable pleasure of an amorous union? (Pari.20:86.87).

Kākkaippāṭiṇiyār Nacceḷlaiyār - Peṇpār Pulavar (A Poetess)

With the given name Ceḷlai, this poetess acquired the name by which she is known, as she has sung about a crow in one of her poems (*Kuruntokai* 210); besides, she has composed

Puraṇāṇūru 278 and the sixth decad of *Patirrup-pattu*. The well-known poem in *Puraṇāṇūru* glorifies the heroism of a matron of warrior-clan who swore that she would cut off the breasts that suckled her son, if it were proved that he had fled from the battle-field showing his back to the enemy; and searching throughout the field for her son, she rejoiced more than when she gave birth to him, when she discovered the dismembered body of her son who had died heroically fighting for his king. She was honoured with a seat in the court of Āṭukōṭṭipāṭṭuc Cēralāṭaṇ who gave her nine *tulams* of gold and hundred thousand pieces of gold for ten poems of the sixth decad in his honour (Pati.Pa.6). A realistic description of the cold wind that covered with fine sand the lines drawn by the claws of the crab on the shore over-grown with *aṭumpu* creeper, is found in Pati.51 (7,8). Āṭukōṭṭipāṭṭuc Cēralāṭaṇ's munificence is highlighted by her thus: "He would seek out suppliants and give them what they needed (Pati.55:10,11). He was more afraid of the lustreless eyes of the suppliants than the angry eyes of his women (Pati.57:13,14). His valour is described in Pati.51, where she compares him to the God of Death that had cast his net on the battlefield. In Kuru.210 she has portrayed the cattle-wealth of Naḷḷi's woods and the fertility of the fields of Toṇṭi city.

Kācipan Kīraṇār - Pulavar (A poet)

With the given name Kīraṇ, this poet was a brahmin of the Kācipa Gōtra. In *Narriṇai* (248) the only poem composed by him, the maid consoles the heroine who thinks that the time of the hero's promised return has arrived. The unkind cloud thunders out of season just to frighten the heroine, at which the silly peacocks dance, spreading their fantails thinking the rainy season has come; the advent of the rainy season is indicated by a fine picture; the jasmines bloom from every bush like the freckled foreheads of the elephants.

Kācu - 1. *Poṇ Muaiiyavarrai Ceyyapperai Kācu*
(Coin made of metals like gold)

The girdle of seven strands, was made up of many coins (Muru.16). Shaken down by the fierce wind, the unripe gooseberry fruit lay on the rocky pathways adorning it like so many golden coins (Akam.363:3-8). The fruit of the *kumilam* tree shaken down when the deer rubbed against its trunk, lay on the ground like golden coins in the ornaments of a bejewelled woman (Nar.274:3-5).

2. *Aṇikalan* (Ornament)

The heroine had a prominent waist adorned with a girdle made up of many coins (Akam.75:10,20).

3. *Kuṛṇam* (Blame)

Paraṇar known for his blameless verses of fine sensibility, sang the praise of Kaṭal Pīrakkōṭṭiya Ceṇkuṭṭuvaṇ in ten poems (Pati.Pa.5.Footnote).

Kāñci - 1. *Maram* (River Portia Tree)

The scabbard-fish would seize the flowers of the short River-Portia tree growing aslant the water (Puram.18:7,8). Young peacocks cried joyously climbing up the *marutam* tree and the curved River Portia tree (Poru.189,190). The flower of the River-Portia tree buzzed at by the beetles, was of the colour of the God of Love (Kamaṇ) with the fish-flag (Kali.26:3).

2. *Nilayāmai* (Instability/Impermanence)

Poet Mārkaṇṭēyaṇār highlights the impermanence of human life, referring to the Earth Maiden's lament that she was still alive, though war-like men had passed away earlier (Puram.365:8-10). Iḷaṇcērai Irumporai was chief of the manly warriors well-aware of the impermanence of life, who delighted in inflicting pain on their foes with their spears (Pati.90:37-39).

3. *Kāñcippaṇ* (The musical mode called Kāñci)

To guard from goblins the martial wounds of her noble lord, his wife sang a song in *Kāñci* mode, the while shaking a hand-bell (Puram.281:5).

4. *Āru* (A river) (Noyyal)

Paraṇar blessed Kaṭal Pīrakkōṭṭiya Ceṇkuṭṭuvaṇ that the might live for days more numerous

than the sands on the big, crowded water-front of the river Kāñci with sweet flowing water (Pati.48:17,18).

5. *Aṇivakai* (An ornament of eight strands worn over the garments)

The floods of the river Vaikai carried away the garments, girdle, eight-stranded chains called Kāñci, and armlets (Pari.7:46-50).

Kāñcippulavaṇār - Pulavar (A Poet)

See Māṅkuṭi Marutaṇār.

Kāṭci - 1. *Aṇivu* (Knowledge/sensibility/wisdom)

The sons of Kōpperuñcōḷaṇ were youngsters who had unthinking sensibilities (Puram.215:15). Holy men with faultless wisdom, hating none, hastened to see Lord Murukaṇ dwelling in Tiruvāṇiṇkuṭi. (Muru.137). Toṇṭaimāṇ Iṇantirayaṇ had an impartial sense of justice and a wisdom that was free from the darkness of ignorance (Peru.445). "If noble worth and virtue fail, it would not be possible even for holy men of blameless wisdom to restore them to their pristine purity", say the learned men. (Kuri.15-18) Lord Tīrumāl is the Vēdas that give the blameless knowledge; He is the four-faced God in the flower, and also His creation (Pari.1:45,46).

2. *Kāṇutal* (Sight/vision)

The wife of the drummer-bard, shut the door of her dwelling lest others should see the sight of herself and her family eating a humble fare of greens cooked without salt (Ciru.136-139).

3. *Aḷaku* (Beauty)

Parents of children with blameless beauty fascinating even their enemies, would live a famous life in this world and attain also the delight of the other world (Akam.66:1-6). The heroine had a blemishless beauty like a lovely painting of a damsel drawn on wall (Nar.252:6,7).

6. *Tōṇram* (Appearance/aspect)

Pēruṅkuṇṇūr Kiḷār said to Kuṭakkōc Cēral Irumporai who delayed his gifts to him: "If

persons of your stature, not caring for their noble duty of protecting people, were to become ungracious with an unrighteous aspect, may men like me be never born". (Puram.210:1-4).

5. *Nāl* (Writings)

Kaṇiyaṇ Pūṇkuṇṇaṇ declares; "We have learnt from the writings of the wise, that like a boat that flows with the current of a river, a human life will move according to destiny" (Puram. 192: 8-11).

Kāṭṭakam - Kāṭṭitam (Wild place)

The maid implored the hero not to come along the path through the wilderness because of the pitch darkness and the presence of horned beasts therein (Aink.282:4,5).

Kāṭṭāru - Kāṭṭuvali (Path through a jungle)

The hero after encompassing his enterprise, proudly returned on his chariot through a jungle-path covered by wet sand, accompanied by his youthful followers (Kuru.275:5-7).

Kāṭṭu - *Certai* (Dry leaves)

A certain victorious king slept in the undusted courtyard of his house covered by dry leaves, after having quaffed toddy even at dawn (Puram. 316:2-4).

Kāṭṭumā - Kāṭṭu Vilāṅku (A wild animal)

In the territory under the jurisdiction of Toṇṭaimāṇ Iṇantirayaṇ, even thunder would not rumble; snakes did no harm to humans, nor did wild animals (Peru.41-43).

Kāṭṭumāṇ - Kāṭṭu Vilāṅku (Wild animal)

The heroine said to her maid in the hearing of the hero waiting by the wall outside; "The Vēlaṇ (hierophant) asserts my sickness is caused by Lord Murukaṇ; what can he say if I were to ask him if his God Murukaṇ would go hunting with gory arrows along the track haunted by wild animals." (Akam.388:19-26).

Kāṭṭunāṭu - Kāṭṭināṭaṭṭa Kuṇṇiṇṭpakuti (Settlement of people in the forest)

Kaṇṭīrakkōp Perunaḷli gave Vaṇparaṇar a bright

chaplet of pearls nestling against his chest, saying: "As we are residents of the forest, I have no other noble ornament suitable to be offered to you", (Puram.150:18-21).

Kāṭṭur Kilār Maṇṇār Kaṇṇanār - Pulavar (A Poet)

Author of *Akanāṇūru* 85, this poet with the given name of Kaṇṇanār, must have been the son of an agriculturist of a village called Kāṭṭur. The poem is cast in the speech of the maid consoling her mistress grieving at the separation from her lord, by pointing to the advent of the rainy season, when the peacock pecking at the pollen of the *vēṅkai* flowers calls to its mate from the branch of a *kuruntam* tree.

Kāṭi - 1. Ūrukari (Pickles)

Salt-merchants, drove their carts with jars of pickles tied with ropes to the cross-bar of the cart (Peru.56,57). Cowherds used pickled mangoes to go with their food mixed with butter-milk (Kali.109:23).

2. Kaluttu (Neck)

War-bards ate sumptuously the cooked rice offered by Karikār Peruvalattāṇ along with dishes of fried seeds so that the food came up to their throats (Poru.112-116).

3. Puḷitta nīr (fermented)

The woman preparing meals, served rice of paddy, well-pounded with a pestle and cooked in a pot of fermented gruel (Puram.399:1-3).

4. Kañci (Starch)

Upon the mattress on the cot, the white swan's-down feather was spread, and over the pillows, a white starched cloth was laid (Netu.131-135).

Kāṭu - Kāṇakam (Jungle/forest)

Looking at the beautiful forests abounding in tuskers, Ēṇiccēri Muṭamōciyār wondered, if the woods obtained them as gifts from Āy Anṭīraṇ for singing the praise of his hill (Puram.131:2-4). Cōṇāṭṭu Pūṇcārrup Pārppāṇ Kaṇṇiyan Viṇṇan-tāyaṇ performed many sacrifices with twice-seven

kinds of cows in wood and land (Puram.166:19-22). The woods under the jurisdiction of Imaiya-rampaṇ Neṭuñcēralātaṇ became dwelling places for holy hermits (Pati.13:20). Seeing his high priest Neṭumpāratāyaṇār renouncing the world, Pal-yāṇaic Celkeḷu Kuṭṭuvaṇ too followed him to the forest, his heart set upon renunciation, (Pati.Pa.3:10,11). Among the places where Lord Murukaṇ loves to dwell, the forest is one (Muru.223). Budless flowers of the red-silk cotton tree in the forest wild, where the ponds had become dried up and dusty in the parching heat of the ruddy Sun, looked like the long rows of bright lamps lit by happy women to celebrate *Kārtikai* (Akam.11:1-6). As it rained heavily accompanied by thunder in the cold rainy season, at midnight when all people slept, the fathers of *Kurava* maidens, unable to get a place for resting during their hunt in the jungle for wild animals, would return to their houses to sleep upon tiger-skins (Akam.58:1-6). The fierce wind blew against the joints of the luxuriant bamboos causing a fire to break out; the parched forest destroyed by the heat of the sun, lost is freshness making the paths difficult to traverse (Akam.153:8-11). In the fearful wilderness where the cataracts had dried up in the heat, the bamboo shoots and stems withered, the big stag running after a white mirage mistaking it for water suffered from thirst as it stayed in the hot wood (Akam.241:6-12). On the wide rock in the jungle where the warriors after seizing herds of cattle, killed a cow under the sacred neem tree and ate its cooked meat, the white seeds of the black stemmed silk-cotton tree against which a tusker had rubbed its back, lay like hailstones (Akam.309:1-10). The big rock in the forest covered by *vēṅkai* flowers resembled a big tiger-cub (Kuru.47:1,2). In the forest of one Pulli, from the mountain-clefts could be heard the agonized trumpeting of the tusker that had been caught in the mouth of a big python in the hillside overgrown with glory-lily (Nar.14:7-11). In the forest lay a bitch with its udders all drawn

dry, prone on the moist ground wet with a tusker's urine, while the brown-dog hunted for prey to feed its mate (Nar.103:4-9). The hero said to the heroine eloping with her; "Youthful damsel!. See the wood of your father full of *kōṅkam* trees with flowers resembling a line of lamps lit in *Kārtikai*, while the dark mountain-clefts are covered by the greenery!" (Nar.202:7-11). The peacocks upon the silk-cotton tree blooming in the prickly wood overgrown with spurge-plants, resembled women leaping into fire (Aink.Ti.3:2-4). It was so hot that the wild-cow ate the bowstring-hemp for food, as the rains had failed; while wayfarers in the forest suffering from thirst could only slake it with their tears of pain, when the evil bandits shot arrows at them (Kali.6:1-6). The hero said that it would not be easy for the heroine to walk in the wilderness that had not experienced showers for a long time (Kali.20:7,8).

2. *Iḷukatu* (Burial ground)

The queen who had lost her husband, with grieving eyes whirled towards the burial ground, her wet tresses hanging on either side (Puram.247:5-7). The big burial ground had great barn-owls hooting fearfully from the hollows of ancient trees, and burial urns (Puram.364:11-13).

3. *Cuṭukāṭu* (Burning ground)

In the burning ground, a funeral pyre for the dead had been piled up with black faggots (Puram.246:11). Lord Civaperumaṇ was the great dancer who danced in the burning ground, in the pitch darkness (Pati.Invo.3,4).

Kāṭuraikkāṭavuḷ - *Kaṭṭinkaṇ Taṅkum Teyvam* (Deity dwelling in the forest)

The war-bard sang in tune with the *yāl* after his wife had offered prayers to the God residing in the forest in due form and song (Poru.52,56).

Kāṇṭavāyil-Ōr ār (A town)

The town of Kāṇṭavāyil had groves surrounded by turbid back - waters (Nar.38:7,8).

Kāṇam - *Porṅacu* (Gold coin)

Āṭukōṭṭipāṭṭuc Cēralātaṇ gave to Kākkaipāṭiṇiyār Nacceḷḷaiyar who sang his praise, nine *tulams* (measures) of gold and a hundred thousand gold pieces (Pati.Pa.6. Footnote).

Kāṭal - *Aṇṇu* (Love/Affection/kindness)

Cōḷaṇ Nalaṅkiḷḷi, swore thus: "If I do not harass my enemies in battle, may by garlands wither during my union with loveless hetaerae" (Puram.73:11-14). Among all the veteran warriors around him, the king lovingly honoured a certain soldier near him, offering him the toddy poured out for his personal consumption (Puram.289:4-7). One of the faces of the Red Lord Murukaṇ, praised by the devotees, gave boons to them in loving kindness (Muru.92-94). Residents of Naṇṇaṇ's old city dwelt there free from hate, in loving kindness (Malai.485,487). The heroine said to her maid, that the hero loved wealth more than herself, though the maid would believe him to be a true lover (Akam.53:14-16). The maid said to the heroine: "I desire that you should wed the hero; our good mother too likes the idea" (Kuru.51:4). The hero said to the heroine that his love for her was greater than the sea (Nar.166:9). The heroine, grieving said that the season fixed by the hero for his return when he comforted her with words of passionate love, had slowly passed by (Nar.218:5,6). The fostermother having heard that the heroine out of her love for her mother would return with the hero that day passed the tidings to the good mother (Aink.400:4-6). The maid said to the hero that it was pleasant to hear his words that he was in love with the heroine with collyrium - fed eyes (Kali.49:10,11). The humming of the swarms of bees sent as their envoys by the women, as they returned with the lovers, made known to the people of Maturai the intensity of their love (Pari.8:36,37).

Kāṭalaṅkāmaṁ - *Kāṭalaiyuṭaiya Kāmaṁ* (Love as a passion)

The passion of love was said to vary in its nature from time to time (Pari.6:71,72).

Kātalar - Anpuṭaiyavar (Lovers)

Men in love with liberation from this world, renounced the domestic life of a householder (Puram.358:5). Cruel even-tide harassed the heroine languishing at the separation from her lover, like a lance piercing the chest of people already in pain (Akam.71:9-12). The heroine said to her maid: "May my charms be wasted; but let my lord live free from disease" (Akam.115:6,7). The heroine said that her pale sallowness, caused by lovesickness vanished at the touch of the hero but began to spread again if he left her side (Kuru.399:2-4). The lover went abroad in order to earn wealth with a gracious heart intent on helping others (Nar.186:8-10). The path traversed by the lover was beside the peak of the hill where peacocks abounded with lovely fantails, blue like sapphire (Aink.431). The tank put forth fresh lotus flowers blooming like the faces of women who had made love to their lovers (Kali.31:4,5). The lover came to assuage the sickness of the passion of love of the anguished heroine (Kali.35:22,23). The heroine's anguish of love was relieved with the quick return of her lover, like a ship-wrecked person drowning in the sea, being saved with the help of a rabbit (Kali.134:24-27). Some of the women bathing in the river Vaikai prayed that they might be blessed with the strength to embrace their lovers in amorous union (Pari.11:116,117).

Kātalavar - Anpuṭaiyavar (having kindred)

Ilampervuḷutiyār sang thus: "Go towards the sacred hill of Tirumāliṟuṅkuṇṇam, praying with folded hands in its direction, with your women with infants in arms and young loving kindred and your parents" (Pari.15:45,46).

Kātalavan - Anpuṭaiyavan (Lover)

The heroine suffering from the pain of separation, said to the people of the town that the hot midday sun, warmed up the severe cold caused by the sickness brought on by her lover who had forgotten her (Kali.145:23-26).

Kātalān - Anpuṭaiyavan (Lover)

When the river Kāviri, enamoured of the beauty of Āṭṭanatti, carried him away, one Maruti showed the crazed Ātimanti her lover and then entered into the sea herself and disappeared (Akam.222:7-12). The loving mate of the female monkey nibbling the tender shoots, would beat the cloud moving on the rock with a *narai* creeper (Aink.276:1-3). The heroine sulking with her lover and keeping away from his embrace, when the swarms of bees buzzed at her, gave up her sulks and embraced his chest (Kali.92:39-41). The heroine suffering from the pangs of separation forgot all her grief at the sight of her lover who returned to her (Kali.147:66-68).

Kātalar - Anpuṭaiyār (Lovers)

The maid asked the hero, "Did you consider as important only the words of false friends, that women in love would not care for those without wealth?" (Kali.13:12,13).

Kātalān - Anpuṭaiyān (Lover)

When the lover cast the fragrant garland on his chest into the waters, his concubine picked it up and wore it in her hair (Pari.Ti.2:34,35).

Kātali - Anpuṭaiyaval (Lady-love)

The hero after successfully completing his enterprise said to his charioteer: "Let us go to see my beloved with a golden-spotted waist, even as she beckons to our son with sweet words to come to take his milk" (Akam.54:18-22). The hero who had successfully completed his work asked his charioteer to drive the chariot so that he might see early the smiling face of his kind lady-love afflicted by pale sallowness (Akam.344:11-13). The hero said to the maid that the paths of the difficult tract did not trouble him, as he had the virtues of his beloved ever with him as a support in his journey (Aink.325:3,4). The hero said to his charioteer: The sky has begun to pour rain; drive the chariot fast so that the distress of my chaste beloved may be relieved soon" (Aink.488).

Kātalōr - *Anpuṭaiyōr* (Lovers)

The maid enquired of the wise men: "When do you expect the north wind to blow followed by rains causing my lightning-waisted mistress to shiver? For only then her lover, the hero will return" (Kuru.277:5-8). The maid said to the heroine: "Our lord, your lover, has extended his stay only in order to bring the ornaments from the enemy territory; otherwise he would not stay away thus without adorning your tresses with fragrant flowers beautifully woven into wreaths" (Aink.463). The maid said to the heroine: "Our lord, your lover, in deference to my words that it was unkind of him to leave you thus in anguish in order to seek wealth, has given up his plan, afraid that your former beauty will be ruined" (Kali.2:23-29).

Kātalōḷ - *Anpuṭaiyōḷ* (Lady-love/beloved)

The hero said to his heart: "Our beloved has a double-self! At darkest midnight she came to me fragrant like the Muḷḷūr woods of Malaiyaṇ and became mine; at dawn, shaking off the odorous flowers I had adorned her tresses with, she applied oil to it then and dressed them up and went back to her kinsfolk ignoring me altogether" (Kuru.312).

Kātalōṇ - *Anpuṭaiyōṇ* (Loving person)

The heroine, afraid that the hero might try to gain admission to her house using their son as a mediator, was happy when her loving son came to her alone and not with his father, the lord of the cool seas (Aink.157:4,5).

Kātaṛkāmam - *Kātalaiyuṭaiya Kāmam* (Love passion)

Among passions, the passion with love behind it, is the best by which a couple united in love came together in amorous union (Pari.9:14,15).

Kātaṛkiḷamai - *Anpurimai* (Right of love)

Kōpperuñcōḷaṇ seated facing north, said in praise of Picirāntaiyār thus: "He will, by the right of his love for me, give my own simple

name as his, if any one were to ask his name" (Puram.216:8-10).

Kātu - 1. *Cevi* (Ear)

The hierophant had cool *acōka* sprigs adorning his ears (Muru.207). The goblin-maiden wore goat-kids in her ears (Ciru.197). In the scuffle caused when swarms of bees in the flower-clusters buzzed round the women, the string of pearls lying on the forehead of a woman got entangled with the shark-shaped pendant dangling from the ear of another (Kali.92:35,36). The freshes in the river Vaikai fixed sprigs and tender shoots in the ears of the women sporting in the waters (Pari.7:43-45).

2. *Kavaṇkātu* (The loop of a sling)

The snake seized by the swooping vulture, resembled the loop of a sling (Aink.Ti.1:2,3).

Kāntaḷ - *Koḷivakai* (The glory-lily plant)

Pēkaṇ's wife wiped off her tears with her fingers resembling glory-lily flowers (Puram.144:8,9). Lord Murukaṇ, the Red Lord, wears on his divine head, a big cool wreath of glory-lily flowers red as fire, at which the bees do not buzz (Muru.43,44). Lord Tirumāl lay asleep on the serpent-bed looking like a tusker prone on the hill-side overgrown with the glory-lily with long flower-stalks (Peru.371-373). In the long dewy season the west-wind blew cold, shaking down the bamboo-flowers and breaking off the big glory-lily flowers with long petals (Akam.78:8-10). The hamlet had glory-lily itself as its natural fencing (Kuru.100:3). Upon the rock in the village-common, many bright red glory-lily flowers bloomed together, like the spotted forehead of a war-elephant (Kuru.284:1-3). The good mother adorned the lofty Lord Murukaṇ with a wreath of red glory-lily flowers culled from the hill (Nar.173:2'9). In the hill-side bloomed, the plump red glory-lily looking like the bloodied tusk of the powerful and angry elephant that had killed a tiger (Nar.294,5-8). As the young one of the monkey from the *vēṅkai* branch seized the sweet

milk from the hands of the heroine, she beat her belly with her hands, and her fingers grew red like the plump buds of the glory-lily blooming in the Potiyil mountains (Nar.379). Thunder reverberated mistaking the lovely cluster of glory-lily flowers blooming in the rock-pool, to be a snake drinking water (Kali.45:1-5). The fragrant cluster of glory-lily bloomed like women's hands (Pari.19:76).

Kāppāḷ - *Kāvalāḷ* (Watchman)

The maid said to the heroine: "Behold the hero standing at the night-tryst, like a watchman guarding a tank full of water in the rainy season, lest it should breach the embankment" (Aink.206:1,2).

Kāppāḷa - *Kāvalāḷa* (Vocative form of watchman)

Kuruṅkōḷiyūr Kīlār hailed Yānaikatcēy Māntarañcēral Irumporai as the guardian of the wide warcamp requiring no watching as his enemies were ever afraid of his military might (Puram.22:24,25).

Kāppiyāñcēntānār - *Pulavar* (A Poet)

Cēntānār hailed from Kāppiya Clan. P.N. would take him to be Cēntānār son of Kāppiyānār. In the only poem in *Narriṇai* (246) composed by him, the maid comforts the heroine, grieving at the separation of her lover. Praising the hero's manly enterprise who had left for earning wealth crossing many a tract with a doughty heart, she indicates the advent of the season for his return by referring to the blooming of the golden cassia flowers, and the *piṭavu* unfolding its buds, and the sweet sounding skies rumbling to announce the rain.

Kāppiyārrukkāppiyānār - *Pulavar* (A Poet)

The V.P. edition of Caṅkam classics takes him to be a native of Kāppiyāru. Kāppiyān might be his given name, or he might just belong to Kāppiyar clan. The fourth decad of *Patirrupattu* was sung by him in honour of Kalāṅkāy-kaṇṇi Nārmuṭiccēral for which he received four

million gold pieces and a share of his kingdom as a gift. The ten poems are anaphoretically connected and written in a fine style. A master of simile, his comparisons are very effective. The conduct of the people, imperfect owing to poverty, becoming perfect, is compared to the moon in the third digit becoming a full moon in due course (Pati.31:12,13); the bloody battle-field is compared to the ruddy evening sky (Pati.35:7,8). The pearl chaplets on the fibre-crown of Kalāṅkāy-kaṇṇi Nārmuṭiccēral are compared to spider's webs woven in the branches of the thorn-tree which the frightened pigeons mistook to be hunter's nets spread to catch them (Pati.39:11-17). References are found in this decad to Vaṇṭan (Pati.31:23), Neṭuṁiṭal Añci (Pati.32:10) and Naṇṇaṇ (Pati.40:14) besides Kalāṅkāy-kaṇṇi Nārmuṭiccēral.

Kāppu - *Kāval* (Watch/guard)

Pāṇiyaṇ Palyākacālai Mutukuṭumip Peruvaḷuti placed his tusker in the well-guarded ponds of his enemies (Puram.15:9,10). Atiyamāṇ Eḷiṇi who fell defending Takatūr, was known for his perfect administration during which heaps of grain lay on the threshing floors without any guards, as he had driven away his enemies (Puram.230:3-6). The cottage in the *Mullai* tract of the cowherds, was guarded by an elder whose bed was made of sheepskins (Peru.148-151,166). The fostermother admonished the heroine thus: "You have to be guarded hereafter; you cannot go out of our house as you are no longer a child but have crossed also the adolescent stage" (Akam.7:5). The maid desiring the heroine's plight said to the hero: "Her bangles fall off like glory-lily flowers in front of her mother who guards her strictly as if under lock and key" (Kali.48:10,11).

2. Matil (Wall of a fort)

Kāvirippūmpaṭṭiṇam was surrounded by a stout wall with a suitable door bearing the symbol of the tiger, where the Goddess Tirumakaḷ resided (Pat.40,41).

3. *Paṇṭacūlai* (Store house/Emporium/mart)

In the well-guarded big emporium of Kāviri-pūmpaṭṭinam the innumerable goods that poured in, were sent out with the seal of the tiger embossed on them (Pat.131-135).

4. *Cirai* (Prison)

Tirumāvaḷavan escaping from the stoutly-guarded prison where he was confined by his enemies who were his relatives attained his royal birth-right (Pat.225-227).

5. *Arakkilacciṇai* (Seal of wax)

The servitor-heroine said to her lover of the same class, giving him an assignation for a meeting. "If you come to the grove below the temple, we shall embrace tightly in amorous union, holding our bodies close together, like the palm-leaf tied and sealed at the top with sealing wax by the wise men of the assembly with blameless knowledge" (Kali.94:40-44).

6. *Kurumpu* (A Place in Mullai tract)

The artisan-heroine said to the hero of the same class angrily thus: "You desire every woman in the houses of the shepherds in the settlements in the Mullai tract" (Kali.110:1,2).

Kāppumaram - *Kāvarpaṭai* (Body-guards)

To the Poet Peruṅkuṇṇūrkiḷār who sang his praise in a decad, Iḷaṇcēral Irumporai gave thirty two thousand pieces of gold, besides enriching his village and his mansion without his knowledge; he gave him various kinds of riches and a troop of soldiers to guard him and his property (Pati. Pa.9 foot note).

Kāppōr - *Kāvalceyyōr* (Watchmen)

After planting colacasia and turmeric, and tending them their tubers were guarded from rooting pigs by watchmen beating on their drums (Matai.343, 344). The hero came all alone to his tryst like a tusker without a watchman to chain it to a post or ride upon it (Nar.182:8-10).

Kāpālam - *Kāpālattaik Kaiyilēntiya Civaperumāṇ*

Āṭiyatōr Kātu (The dance of Lord Civaperumāṇ holding a skull in his hand)

Poet Nallantuvanār in his invocation refers to the sempiternal nature of Lord Civaperumāṇ, thus: "When you dance the dance called Kāpālam' clad in tiger-skin and adorned with cassia garlands, holding the skull of Ayaṇ (the creator Brahma) in your hand, will it be goddess Umai with jasmine-like teeth who provides the beat for the first mode?" (Kali.1:11-13).

Kāmpu - 1. *Māṅkil* (Bamboo)

The (younger) minstrel was guided thus: "If you go to Nalliyakkōṭaṇ even before you speak a little in his praise, he will give you pure garments fine like the inner peel of a bamboo for you to wear" (Ciru.235,236). As the sun shone fiercely in all directions, the patched bamboo rubbing against one another, caused a fire which swiftly spread engulfing the hillside, rising up to the sky and heating up the entire forest (Kali.150:2-6).

2. *Kuḷaikkāmpu* (The stem of an umbrella)

Women nearing Tirupparaṅkuṇṇam adorned the elephant of the Red Lord Murugaṇ, sprinkling scented water and flowers on it; swinging soft chamars as a mark of adoration, they placed a golden canopy with a coral stem on its back and with happy hearts offered worship to it (Pari.19: 85,86).

Kāmā - *Kāmaṇ* (Vocative form of God of Love)

The heroine addressing the God of Love passionately asked him: "Lord of Love; Is it your arrow's nature to make the heart of a woman like me suffer from the sake of a loveless one?" (Kali.147:46-47).

Kāmakkaṭavuḷ - *Valipaṭu Teivam* (Deity to be worshipped)

Ḵamperuvalūtiyār reveals his deep attachment to Lord Tirumāl in these words: "Iruṅkuṇṇam is an ancient shrine; It is the Deity who destroys the delusion of those who just see it; therefore let those who cannot go there to worship Lord

Tirumāl, at least see the hill from a distance and bow before it" (Pari.15:34-37).

Kāmakkaṇṇip Pacalaiyār - Pulavar (A Poet)

See Nappacalaiyār.

Kāmañcērkuḷattār - Pulavar (A Poet)

The poet was named after a term in his only poem, *Kuruntokai* 14, (Kāmañcēr Kuḷam). The heroine speaks to her maid who tries to comfort her in the anguish of separation. Tears of grief burn her eyebrows; as the hero is away who alone can cheer her up, the heroine's heart is suffering.

Kāmaṇḍy - Kāmattāl Uṇṭākum Tuṇṇam (Pain caused by the passion of love)

The heroine wondered at the fierceness and cruelty of the passion of love which prevented her lotus-eyelids from closing in sleep at the separation from her love, the lord of the coast (Kuru.5). The hero declared that his soul had crossed the bounds of patient endurance, and swimming in the sea of passion caused by his mistress with flower-like forehead, dissolved in it, his manly virtue having been totally destroyed (Kali.138:14-17).

Kāmam - 1. Kātal (Love/Passion)

The hero debating within himself whether to confess to the heroine his passion for her or not, finally decided to reveal it to her (Akam.198:1-3). The hero returning after successfully completing his enterprise said to his charioteer; "The pleasant village of the heroine, with a lovely golden complexion, who is more crazed with passion than myself, is in this beautiful wood" (Akam. 284:11-13). Persons far gone in the passion of love would ride a horse of palmyrah-leaf stem and wear a wreath of mader-flowers; they would be boisterously mocked at by people in the street (Kuru.17). The companion said to the hero: "Lord of the Hills! Passion foolishly afflicts also persons without any discernment; therefore it deserves to be discarded" (Kuru.78:3-6). The heroine declared that the passion of love will be

affected adversely if one were to fear the gossip of the town's people (Kuru.112:1). The bright fire of passion afflicting the heroine on seeing the hero, burnt her to the very marrow of her bones (Kuru.305:1,2). The lord of cool waters, fearless of the danger from the crocodile, reached the residence of the heroine, driven by the excess of his passion (Nar.287:5-7). The maid dissuading the hero from his intended journey, declared that wealth would be of no use to youthful persons in mutual love (Kali.18:7,8). The heroine lamented: "If water is poured on burning fire, it will be put out; but the fire of passion caused by an ungracious lord will burn even if one gets into water" (Kali.144:59-62). The cool Paraṅkunru, would give to passionate lovers the pleasure of secret union in the groves (Pari.8:39-41). The hill at Tirumāliruñcōlai yielded to young men and women the pleasure of love at night (Pari.15:23-26).

2. Viruppam (Desire)

Holy men going ahead to see Lord Murukan at Tiruvāviṇaṅkuṭi were noble and wisemen who had eschewed anger and desire (Muru.134,135).

3. Puṇarcci (Amorous Union)

The maid said to the hero that their connection with him will not wither, even if their amorous union were to end (Kuru.42:1,4). The heroine unable to bear the pain of strict confinement, said to her maid: "The *makaṇṇī* bird united with its mate, cannot brook even if a flower were to come between them; the only way to be free from this pain of separation, is to die with this enduring passion". (Kuru.57).

4. Inṇam (Pleasure)

The maid said that the hero would definitely return as his love for the heroine was enduring, and as he dreaded separation from her even when she sulked with him (Kuru.177).

Kāmar - 1. Alaku (Beauty/loveliness)

On the forehead, beside the crescent adorning the lovely head of the Blue-throated, Lord Civaperumān, shines His third eye (Puram.55:4,5).

In the rainy season, the stag with twisted antlers rested happily in the thick shade of the *piṭṭavan* tree, with its beautiful mate (Akam.139:10-12). Lord Murukan's lovely roseate feet resembles the lotus flower (Kuru.Invo.1). The damsel with sweet speech had a beautiful forehead and all womanly qualities (Aink.466:3-5).

2. *Viruppam* (Desire/love)

The great queen of Celvak Kaṭuṅkō Vāliyātan had a lovable quality of chastity excelling the divine Aruntati (Pati.65:9,10). When the male monkey died, its loving mate unable to bear the pain of widowhood, entrusted its young ones to the custody of its relatives, and leapt to its death from a precipice (Kuru.69:1-4). The lovable hamlet, had a wide sandy front smelling of the crabs that played on it (Nar.239:4,5). The Pāṇṭiyan, lord of the mountain, had a lovable stout chariot (Kali.35:24).

3. *Kāmaṇār* (Lord of Love - Kāmaṇ)

The hunchbacked woman addressed her heart thus about her dwarf-lover: "Look at the so called Lord of Love Kāmaṇ resembling a tortoise up-ended, his arms swinging inwards, coming towards me amorously, though I have spurned him!" (Kali.94:31-33).

Kāmarāma - *Oruvakaippaṇ* (A kind of tune)

The beetle, slumbering in the embrace of its mate, in the golden pericarp of the red lotus in *marutam* tract, would sing the mode called *Kāmarāma* on waking up (Ciru.73-78).

Kāmaravatuṇai - *Kāmattai Nukarum Vatuṇai* (Wedding day of connubial Bliss)

The bright-eyed Brahmin (Lord Civaṇ) who had consumed the oblation offered in sacrifice to the Gods, after burning away the triple fortresses of the Demons, indulged in enduring amorous union with Goddess Umai in connubial bliss (Pari.5:25-29).

Kāmaravēḷ - *Maṇmataṇ* (God of love)

The beautiful picture gallery in Tirupparaṅkuṇṇam

was like the armoury of the God of Love (Par.18:27,29).

Kāmaravēḷ Viḷavu - *Maṇmataṇukkuc ceyyum Viḷā* (The festival in honour of the God of Love)

The maid comforted the heroine saying that the hero returned speedily thinking that his beloved would be in anguish on seeing the festival celebrated by the town people in honour of the God of Love at early midsummer, troublesome to separated lovers (Kali.27:23-26).

Kāmaṇ - *Maṇmataṇ* (The God of love)

The heroine of *Mullai* tract selling buttermilk was so beautiful that she not only troubled men, but also caused the God of love drop his arrows as superfluous (Kali.108:4,5). Some said on looking at one of the bathing women that her eyes were at once a treasure-house and a weapon for the God of love (Pari.11:123).

Kāmaṇkoṭi - *Mukaram* (Shark)

The heroine angrily said that the concubine of the hero adorned her son with a shark-shaped ring in order to indicate thereby that the father of the boy was her thrall (Kali.84:23-27).

Kāmaruṇaṇ - *Virumpunaṇ* (One who desires/something)

Poet Peruṇṇittiraṇār said: "Veḷimāṇ who is fond of toddy, has gone to the crematory; it is better to die than suffer without his company" (Puram.238:5,18,19).

Kāmūr - *Ōrūr* (A town)

The heroine said to her maid that her confident heart became agitated like the town of Kāmūr when it was attacked by fourteen feudal lords (Akam.135:12-14).

Kāy - 1. *Kaṇṇikku Muntiyāṇu* (Unripe fruit)

The squirrel had stripes on its back resembling the unripe fruit of a silk-cotton tree with cotton appearing through its opened seams (Peru.83-85). The plump unripe fruit of the coconut has three bulges (Peru.364). In the rainy season, the jack-trees yielded fruit in abundance (Maḷai.12). When

the brown-dog attacked the boar, its sow running in fear dashed against a date-palm tree shaking off the unripe fruit from the bunches (Akam.21:18-21). Water tasted sweet to persons who drank it after eating the gooseberry's unripe fruit (Akam.54:15,16). The long unripe pod of the coral tree with its stalk resembled the curved tusk of a boar (Akam.223:3-5). For the mistake of a girl who unwittingly ate the unripe mango that fell into a river Nannan killed her, though her parents offered eightyone tuskers and gold equal to her weight as a fine (Kuru.292:1-6). The unripe fruit of the ācni tree resembled a pot (Nar.44:9). The clusters of the cassia's unripe fruit growing ripe, became hollow like a flute (Aink.458:1).

2. Pākku (Arecanut)

The fresh arecanut produced a sweet thick juice which was conducive to physical beauty (Matu.400).

Kāyātal - 1. Ciṇattal (Becoming angry)

The maid said to the heroine that the hero went to the house of his new paramour in order to please her who like the heroine herself was angry with him (Kali.82:23,24).

2. Vitayttal (Becoming thirsty)

A certain warrior said to the man pouring out toddy in the feast to the guests: "Preserve a jar of fermented toddy for the drink-loving soldier who has gone to alien land for seizing cattle, as he is likely to be thirsty on his return home" (Puram.258:6-11).

3. Erittal (Burning)

As the all-destroying sun, burnt steadily in the summer days, rain-water drying up, mirages appeared (Akam.89:1,2).

4. Keṭuttal (Preventing)

The luxuriant bamboo growing thickly in the wide ruby-red rock, prevented at dawn the pleasing sun's rays from reaching the ground (Kali.45:1).

Kāyam - 1. Ākāyam (Sky)

The everlasting sky without a form is immeasurably vast (Puram.20:4,5).

2. Uṟaiṭṭu (Pungent, hot taste)

After killing a black ram, its fat meat was roasted in red-hot fire, and eaten with toddy (Puram.364:4-7).

3. Kari (Cooked meat)

The meat of the quail roasted in ghee was considered to be delicious (Kuru.389:1,2).

Kāyā - 1. Uppaḷam (Salt-pan)

After the harvested sheaves had been given to threshing, farmers who had drunk toddy, winnowed the paddy in the wind; the fine particles of dust floated and settled down upon the salt pans nearby (Akam.366:2-5).

2. Kaynta Pul (Dried grass)

The prosperous house of the heroine's father was thatched with dried grass (Akam.370:5,6).

Kāyā - Maravakai (A kind of tree)

The glory-lily flowers bloomed near the branches of the kāyā tree whose flowers resembled the spread-out hood of a snake frightened of a peacock (Akam.108:12-16). In the hillside overgrown with kāyā trees in full bloom, the clouds poured rain accompanied by lightnings resembling clusters of cassia flowers (Nar.371:1-5). With the advent of the rainy season, the Mullai tract was adorned brightly with flowers like kāyā, cassia, blue-lily and jasmine (Aink.412:1-3). The hero pleading with the heroine said thus: "Sporting in the pool, culling taḷavam and jasmine flowers, stay with me during the day in the cool grove with kāyā flowers and in the cool hours of the evening, return to your house" (Kali.108:41-44).

Kār - 1. Kārkālam (Rainy season)

The wreath adorning the divine head of Lord Civaperumān of rare askesis with his hanging matted locks, is made of fragrant cassia blooming in the rainy season (Puram.1:1,13). Lord

Murukan who slew the Demon chief Cūrapadma, is adorned with a garland strung together with the leaves of the fragrant cassia (Puram.23:3,4). The *kuṟiñci* blooms in the rainy season (Matu. 613). The jack fruit-ripens in the rainy season (Malai.12). The sound of the wheels of the hero's chariot rolling over the stones was like the rumbling of thunder in rainy season (Akam.14: 19-21). In the broad *Mullai* tract awaiting the rainy season, flocks of peacock cried joyously (Akam.334:13). The cool rainy season came so that the stag, having drunk the limpid water flowing over the gravel-stones gambolled about in the drizzle joyously with its mate (Kuru.65:1-3). At dawn, the fawn nibbled at the dark leaf of the common-millet seedling in the cool field in the rainy season (Kuru.282:1-4). The heroine unable to bear the pangs of separation said that the dark cloud saturated with the waters of the sea, poured heavy rains accompanied by the roaring thunder, only in order to harass her painfully (Nar.289:3-6). The rainy season began, to the croaking of frogs and the sounding of the toads (Aink.468:1,2). *Piṭavam* blooming and the red jasmine putting forth buds, the wood grew lovely with the advent of the rainy season (Aink.499: 1,2). During bull-fighting by the herdsmen musical instruments sounded like the thunder reverberating alternately in the rainy season (Kali.105:24). The banks of Vaikai became wet as in the rainy season, with the water dripping from the moist garments of those sporting in the river (Pari.12:98). The surface of the sea was dark like the pregnant cloud spreading in the sky in the rainy season (Pari.18:2,3).

2. *Mēkam* (Cloud)

Nanṇan's old city had a wide market street, which was not enough for the festive old tribesmen as they moved about with boisterous shouts loud like the sea and the cloud (Malai.479-483). As the cloud poured rains, over the flooded ponds and tanks flocks of swans flew line after line (Akam.234:1-3). As the cloud that had sucked

up the waters of the eastern sea, rose to the west and poured rains, the heat of the land abated (Nar.346:1,2). The hero said to the heroine: "I came rushing up to you faster than a cloud, being reminded of your grace by the peacock's dancing, of your fragrant forehead by the blossoming jasmine, and your timid glances by the innocent deer" (Aink.492). The sound of the cloud in Tirupparankunram, was like the trumpeting of Lord Murukan's elephant (Pari.8:17,18).

3. *Karumai* (Blackness)

Tillers planted seedlings in the fine muddy field without having to plough it, after the black bulls had fought there among themselves (Peru. 210-212). The male-sparrow dwelling in the eaves of the house had a black chin (Nar.181:1). The hero had amorous union with his concubine who had come to the dark grove full of fragrant flowers, overcoming her sulking with the help of his companion (Kali.93:16-19).

4. *Malai* (Rain)

From the moist holes of the ant-hole after the rains had poured and ceased, winged ants came out (Akam.394:4,5). Herds of cows grazed *arukam* grass in the broad pasture-lands after heavy rains (Kali.109:1,2).

5. *Pacumai* (Freshness)

Blue-lily flowers in the fields lost their beauty and withered because of the smoke from the fire of the sugar-mills, where the juice of the fresh sugarcane was boiled for making sugar (Pat.9-12).

6. *Iruḷ* (Darkness)

The waters of the river Vaikai flowing limpidly in the evening, and showing the beauty of heavens when dammed up, was of the colour of turbid crimson blood, at dawn that dispels the darkness (Pari.12:82-86).

7. *Karunkuḷḷam* (Black leprosy)

The heroine had told her maid to take care of

the old brahmin cripple who haunted their street hiding himself there, with his limbs shortened by black leprosy (Kali.65:7-9).

8. *Polivinai* (Lack of brightness)

The suppliant had kindred lacking in brightness (Puram.141:6).

Kārkō! – *Kaṭal* (The sea)

The black cloud pregnant with the waters it had sucked from the sea, shed its first showers from the sky upon the fragrant forest (Muru.7-9).

Kārttikai – *Kārttikai Makaḷir* (The *Kārttikai* matrons)

The city of Maturai would shine with ever increasing prosperity bright like the shark-shaped pendants on the ears of the *Kārttikai* matrons as long as the Tamil language of the Pāṇṭiya lasted (Pari.Ti.10).

Kār Nārram – *Veṅkār Maṇam* (The smell of rain)

Sucking the waters of the sea in the morning and moving in the western mountains in the evening, the cloud poured rains at night; and the river Vaikai brought for the delectation of others the fragrance of flowers and fruit, and the smell of rains from the windy and sunny forests (Pari.20:6-11).

Kāraṇam – *Etu* (Cause/reason)

The heroine asked her maid: "What is the reason for your thoughtless delay in bringing back my son after playing in the street, thus making my unsucked breasts to drip with milk?" (Kali.83:3-6).

Kārāṇ – *Erumbai* (Buffalo)

The big-horned buffalo, that had recently calved, grazed the crops closely without straying from the side of its calf tethered to a post by the farmer (Kuru.181:3-5). The red-eyed buffalo, not liking to stand in the slush where it was tethered in the last days of rainy season when it was drizzling, bellowed at midnight to show its displeasure (Kuru.261:2-4).

Kāri – 1. *Kaṭaiyālu Vaḷḷalkaḷil Oruvan* (One of the seven last patrons)

Kapilar refers to this patron as "Kāri of the

perfect feet adorned with hero's anklet (Puram.122:2). Kari, of pleasing words who gave away to suppliants his own territories and horses adorned with tinkling bells and white plumes to the amazement of others, had a fearful spear and stout hands with rolling bracelets (Ciru.91-95). Lord of Tirukkōvalūr, where the sound of drums never ceased; his town of Kotuṅkāl was watered by the Peṇṇai river; (Akam.35:14-16). The patron Ōri, with a horse named Ōri, fought with Kāri, with his horse named Kāri (Ciru.110, 111). Kāri adorned with hero's anklet and armed with a red spear, slew strong-bowed Ōri, king of Muḷḷūr, and gave away his kolli hills to the Cēras (Akam.209:11-15). When Kāri who killed Ōri entered the streets of his town, the supporters of Ōri showed their disapproval by boisterously shouting against him (Nar.320:5-7). Poet Ammūvanār (Akam.35), Itaikkaḷināṭṭu Nallūr Nattattāṇār (Ciru.91-95, 110, 111), Kapilar (Puram.132; Nar.320) and Kallaṭāṇār (Akam.209), have referred to Kāri; See Tērvāṇ Malaiyaṇ, Malaiyamāṇ Tirumuṭikkāri, Malaiyaṇ, Muḷḷūr Maṇṇaṇ.

2. *Kārerutu* (Black Bull)

Cowherds watching the bull-fights said to themselves: "The herdsman who rode upon the sharp horned black bull fearless of its fury, will get the pleasure of slumbering on the long tresses of this bright-jewelled damsel" (Kali.104:20,21). The heroine said to her maid that her heart too followed the herd as he leapt between the bows of the red-eyed black bull and vanquished it (Kali.105:67-69).

3. *Malayamāṇ Tirumuṭikkāriyatu Kuṭiraiyiṇ Peyar* (The name of the horse of Malaiyamāṇ)

Malaiyaṇ won a big fight riding upon his war-horse called Kāri (Puram.158:6,7).

Kārikkotirai – (Horse with the name of Kāri)

Ōri with his horse named Ōri fought with Kāri with his horse, named Kāri (Ciru.110,111).

Kārikilār – *Pulavar* (A Poet)

Dr. U.Ve.Ca. opines that Kāri refers to a place

called Rāmakiri in Toṇṭai-nāṭu. Belonging to an agricultural family, the poet was named Kāri-kiḷār. In the poem numbered 6 in *Puṇṇānūru* in honour of Pāṇṭiyaṇ Palyākacālai Mutukuṭumip peruvaḷuti, his attachment to Lord Civa and his devotion to Vedic brahmins are revealed; the poet blesses him to shine like the cool-rayed moon and the scorching bright-rayed Sun for ever.

Kārikai - 1. *Alaku* (Beauty)

The bees buzzing at the flower-clusters, surrounded the beautiful women standing nearby, as if they wanted to enjoy their loveliness (Kali.92:30,31). The maid asked the hero if it would not be a slur on his honour to abandon the damsel who lost her beauty after amorous union with him under the *puṇṇai* tree, causing thus her armlets to come loose (Kali.135:6-8). The hero sang like minstrels, in praise of the beauty of the eyes of the heroine red like *naṇṇam* flowers, after she had quaffed honey-mead (Pari.7:63-66).

2. *Peṇ* (Women)

Men pointing out to the damsel who had come to bathe in the river, said "Behold the woman, looking like a deity that troubles those who look upon her" (Pari.11:122).

Kāriyakkaṇṇavar - *Amaiccar* (Ministers)

The Vaḷuti (Pāṇṭiya king) climbing Paraṅkuṇṇam circumambulated the fragrant dwelling of the Red Lord Murukaṇ, accompanied by his women graceful as innocent peacocks and ministers, well-versed in their duties (Pari.19:20-24).

Kāriyārruttuñciya Neṭuṅkiḷli - *Cōlavēntaṇ* (A Cōḷa monarch)

The cōḷa king, Neṭuṅkiḷli, who died at the place called Kāriyāru, ruled from Uraiyūr as his capital. Once when he was in Āmūr, it was besieged by Nalaṅkiḷli; as he shut himself up without opposing his enemy, Kōvūr Kiḷār admonished him that it was unworthy of him to remain thus; escaping from Āmūr, he went to

his capital Uraiyūr, which also was besieged by Nalaṅkiḷli. Kōvūr kiḷār then mediated between the two kings. Again, when Neṭuṅkiḷli was about to kill a poet named Iḷantattaṇ, who came to him after getting gifts from Nalaṅkiḷli, it was the same poet who advised the king against it and saved the young poet's life. It may be seen from the above that Nalaṅkiḷli was not known for his kingly graces.

Kāriuṇṭikkaṭavaḷ - *Nañcai āṇavākaṇṭaiya Iraivaṇ* (The God who had poison as his food)

The God, (Lord Civaṇ) who took as his food, the poison that made this world engirt by the sea to tremble in fear dwells at Naviram mountain of great fame (Malai.81-83).

Kārukam - *Neytal Toḷil* (Weaving profession)

On one side of Iruntaiyūr, there were streets selling foodstuffs, fragrant unguents and powders, ornaments, garments and things required for bathing; the produce in the hills like gems and gold; the yield from the sea; and the products made by righteous weavers (Pari.Ti.1:22-25).

Kārēru - *Kariya Kaṭā* (He-buffalo)

Without having to plough the field where black he-buffaloes fought among themselves making the soil slushy, as they uprooted the reeds with their horns, thereby destroying the crab's holes, the farmers levelled the fine mud and planted seedlings (Peru.208-212).

Kārai - *Muṭceṭi* (Thorny plant)

The variety of toddy called Kantāram, was mature like the ripe fruit of the thorny *kārai* plant (Param.258:1,2).

Kārōṭaṇ - *Cāṇaikkal Ceyvōṇ* (The maker of whetstone)

The heroine unable to bear the pangs of separation said to her maid: "Has our lord forgotten his promise that he would be inseparably with me like the stone fused with sealing wax, made by the whetstone-maker?" (Akam.1:5-7).

Kāi - 1. *Urupuvakai* (Leg)

Talaiyālānkānattuc Ceruvenṇa Pāṇṭiyaṇ Neṭuñceḷiyaṇ wore on his leg freed of the ankle-ring, a bright hero's anklet (Puram.77:1). As Kaṇṭīrak-kōpperuṇaḷḷi destroyed herds of deer, blood stained the hero's anklet adorning his leg (Puram.150:5). The noble warrior wore on his leg a hero's anklet adorned with fretwork flowers (Puram.281:9). The way to worship Lord Murukaṇ is to praise him with folded hands prostrating oneself on the ground, with the head touching his legs (Muru.251,252). The quail with short-legs and a black neck dwelt in the wood (Peru.204,205). The red-legged Cob swan flew fast thinking of the bright-rayed sun (Matu.385,386). The green-legged flock of cranes together with the storks seized their prey (Netu.15-17). Golden-legged children trundled three-legged toy-chariots, without horses (Pat.24,25). The tiger that had killed the big tusker, bending its legs leapt on the ruddy ground, its joyous roar of victory echoing in the mountainous place (Akam.389:20-23). The red-stalked blackgram plant resembled the legs of a quail (Kuru.68:1). The domestic fowl, the hen, has short legs (Kuru.139:1). The elephant has legs resembling a mortar (Kuru.232:4). Rain drenching him, the shepherd, planting the crook in his hand on the ground and leaning his legs against it, guarded his flock of sheep (Nar.142:4-7). The bee with beautiful wings, has six legs (Aink.20:1). The roguish hero, kicking with his legs the sand-house of the heroine, cut off her garlands and ran off, seizing her playing-ball (Kali.51:1-4). The hetaera said to the heroine that the hero would even remove the anklets on his wife's legs and give them to her (Pari.20:79,80).

2. *Kārru* (Wind/air)

Holy seers with matted locks, would follow the sun, despite its heat, having only air as their food, in order to relieve the troubles of people living on the earth (Puram.43:1-4). As the cool wind scattered the sand piling up on the shore, flocks of birds flew away from the place (Puram.396:5,6). In the encampment, the war-drum

sounded like the very sea beaten with the wind as a drumstick (Pati.68:1-4). The beautiful chariot drawn by the horses ran swiftly like the wind (Matu.387:388). The black fruit of the jumbo-tree fell in a shower, shaken down by the wind (Malai.135). Neṭuñceḷiyaṇ had a tall chariot moving swiftly like the wind, and bountiful hands (Akam.175:10). When the rain poured accompanied by fierce winds, thunder reverberated so that big rocks were upturned and dislodged (Nar.2:9,10). The figure in the Kolli hillside guarded by the deity, would not lose its good shape even if endangered by winds or thunder (Nar.201:9-11). When the wind blew fiercely, the unripe fruit of the *kaṇṭal* tree fell off their stalks into the blue backwaters making the water-lily bloom (Nar.345:1,5). The hero embarked on an extra-marital relationship with hetaerae, so that the heroine's beauty began to wither like a flower affected by the wind (Kali.86:19,20). The conch of Lord Tirumāl resounded like thunder so that the demons fierce like the wind, who rose wrathfully against him were dismayed (Pari.2:38-40).

3. *Aṭimaram* (Trunk stem of a tree)

The black-stemmed *vēṅkai* tree (Puram.137:9). The *punnai* tree with a curved stem (Peru.266). The *irri* tree with a short trunk (Akam.57:6). The spurge-plant with a parched stem (Kuru.154:5). The jack-fruit tree with a red-stem (Nar.232:5). The sal tree with a long trunk (Aink.383:2).

4. *Taṇṭu* (Stem)

The *kārai* plant with a thorny stem (Puram.258:1). The *kuvaḷai* with a thick stem (Akam.27:13). The water-lily with a plump stem (Aink.68:1).

5. *Kāmpu* (Stalk of a flower)

The *veṭci* with a red stalk (Muru.21). The jasmine with a green stalk (Netu.40).

6. *Tāl* (Stalk of a plant)

The common-millet with a dark stalk (Puram.335:4). The millet with a thick stalk (Nar.336:2). Parrots settled on the pods of the bean-vine

that had grown over the white stubble of the millet-plants after harvest (Aink.284:1,2).

7. *Murai* (Turn)

If a devotee thinks of Lord Murukan just once. His divine feet will appear immediately before him (Mura.Ve:6). The heroine played many times with her bevy of companions in the cool grove by the sands of the jungle river (Kali.113:23,24).

8. *Maḷaikkāl* (The descent of the rain-cloud)

The cloud that had descended over the sea to suck the waters, would not leave without doing so (Puram.205:10-12). The cool cloud descending in the form of rains, hid the mountain side (Nar.316:8,9).

9. *Vāykkāl* (Stream/channel)

Whether it rained or not, through the field ploughed for sowing horse-gram, the cataract from the tall hill ran in a stream (Puram.105:4,6). In the cold season the river ran beautifully in many streams, its turbid water becoming clear (Kali.31:1).

10. *Tāṇ* (Pillar)

The cottage with short pillars was thatched with millet (Kuru.153). The well-provided goodly house had short pillars (Nar.367:4,5).

11. *Uruḷ* (Wheel)

The cool *Marutam* land was amenable to the policies of Cōḷan Nalaṅkiḷḷi like the moist lump of clay placed in the centre of the wheel by potters' children to be shaped as required (Puram.32:8-10). The horse capable of drawing the wheels of the tall chariot sped fast, shaking down the jasmine and *piṭavam* flowers in its path (Aink.422:1-3).

12. *Iṭam* (Place/expanse)

Vāṇavarampaṇ was known for his victory over the sea, which he forced to retreat from its place (Akam.45:16,17). The green expanse of the field (Nar.340:8).

13. *Aṭippakuti* (Base/bottom)

The blue-lily with well-ordered petals with water

surrounding its bottom, would not wither even when the west-wind blew against it (Kuru.388:1,2).

14. *Mattin Tanṭu* (The stem of a churning rod)
The stem of the churning rod became worn out by constant rubbing of the rope against it when churning curds (Nar.12:2).

15. *Uṟikkāl* (The strands of the hoop)
The shepherd had a leathern scrip and a many-stranded hoop in his hand (Nar.142:2-4).

16. *Vēr* (Root)

The weed that had grown luxuriantly with the common millet was pulled out by the roots (Puram.120:5).

17. *Kuṭaikkāmpu* (The stem of an umbrella)
Yānaikkaṭcēy Māntaraṅcēral Irumporai went to the world of the celestials, the stem of the white royal umbrella protecting the earth, breaking off (Puram.229:20,22).

18. *Katir* (Ray)

At dusk when the sun disappeared behind the mountains, its rays became dim (Ciru.170,171).

19. *Caṭṭam* (Frame-work)

The umbrella of state had a chaplet of pearls tied with strings to its frame-work (Netu.184).

20. *Curru* (Circle)

Women, chased the fowls pecking at the paddy kept for drying, by throwing at them their shark-shaped pendants made of golden circlets (Pat. 22,23).

21. *Kaṭaippakuti* (End portion)

The bowstring was fitted to the strong bow with fine lines and green ends (Akam.61:6,7).

22. *Toṭarpu* (Connection/conjunction)

The wedding was celebrated on the day when the star *Rōkiṇi* (Aldebaran) was close to the Moon, free from any conjunction of malefic planets (Akam.86:6,7).

23. *Turai* (Bank)

The bull became lame as it slipped while climbing a difficult acclivity on the bank of a

stream ever in danger of the eroded earth falling into it (Akam.107:13-15).

24. Kālam (Time)

The big sky, after the rainy season was over (Akam.141:6).

25. Yaman (The God of Death)

Evening came on, with the south wind cruel as the God of Death, distressing the heroine (Aink.116).

26. Aimperupūtam (Five Major elements)

Lord Tirumāl is sought to be apprehended through the philosophic principles of the five big elements (Pari.3:77,80).

27. Vellakkāl (Streams of freshes/water)

As the floods appeared in the river Vaikai, the fields were surrounded by streams of freshes (Pari.7:33).

Kāḷkaḷikattīl - Pāṭai (Bier)

A certain woman of the warrior clan, regretted that the toddy given to her son in preference to other young soldiers by the king, had not laid him on a bier covered by white shrouds (Puram. 286:3-5).

Kākaḷuvatal - Tūymai ceytal (Clearing/purifying)

In the wood cleaned by the stream and covered by sand, the player-minstrels rested (Malai.48-50).

Kāḷkīḷartal - 1. Iyānkutal (Moving about)

The pale minstrel moved about with his kinsfolk in search of a patron (Peru.21).

2. Paṭaiyetuttal (Invasion)

The sea grew boisterous as if in an invasion by a king, with its boats as the elephantry, the buffeting sound of the waves as the beat of the war-drums and the coveys of birds on the shore as the infantry (Kali.149:1-3).

Kāḷkoḷal - Nilaikoḷal (Becoming established)

In the evening after the sun had set, in the night when the cold had fully set in, the hero went abroad in order to earn wealth, leaving the heroine in tears (Nar.241:7-12).

Kāḷkōḷ - Toṭakkam (Inauguration)

As the hero's son walked along in the midst of tired boys drawing the toy-cart made of tender palmyrah-fruit tied with twisted vines, the hetaira rushed up to embrace him, taking it to be the inaugural day for the festival in honour of Lord Murukan, son of Lord Cīvaperumān, seated beneath the sacred banyan tree (Kali 83:8-17).

Kālcīttal - Pōkkutal (Dispelling)

The moon appearing in the evening, dispelled the darkness that dazed men (Pari.10:112).

Kālyāttal - 1. Neruṅkutal (Closeness)

The desert-track was through a grove of tall trees densely wooded (Akam.109:5,9).

2. Maraittal (Covering)

The minstrel was guided and directed thus: "If you cross the difficult desert-tract and rest in the mountain fastness, in every house you will get rich food covered up by fried meat of the monitor-lizard, retrieved by the hound" (Peru.117, 129-137).

Kāḷvaḷi - Aṭiccuvaṭu (Foot-print)

The war-bard beat his drum resembling the foot-print of an elephant (Puram.368:14,15).

Kāḷvīḷttal - Kālirāṅkutal (Descent of a rain cloud)

The powerful clouds accompanied by thunder, descended in the form of rains at the midnight (Akam.182:9,10).

Kāḷakkatavuḷ - Civaṇ (Lord Civaṇ)

The poet adores the Great God Lord Civaṇ armed with trident and other weapons, that abounding victory may ever be His (Pati.Invo. 11,12).

Kālam - 1. Poḷutu (Time/season)

The God of Death, will await the proper time for taking away lives (Puram.41:1). In Parampu Mountain of Pāri, trees yielded fruit even out of season, so that beast and bird might feed (Puram.116:12-14). In the land of Palyānaic Celkeṇu Kuṭṭuvan, sugar-cane grew throughout the year, and not only in the harvesting season

(Pati.30:14). The breast of a mother who had not suckled her infant in time, was erect and full with milk, like the cloud that rose in the east in the cold season, ready to pour in order to relieve the drought in the land (Kali.82:1-5). With his unfailing strength, for aeons of time Lord Āticēṭaṇ helped the demons and Gods ranged on either side to churn for nectar, the ocean of milk (Pari.Ti.1:64,71).

2. *Iyamaṇ* - (God of Death)

Talaiyālaṅkāṇattuc Ceruveṇṇa Neṭuṅceliyaṇ had a formidable prowess like the God of Death (Puram.23:16,17).

Kālamāri - *Kārkālamalāi* (Rain in season)

In the rainy season black clouds pregnant with rain, roared with pleasing thunder (Kuru.200:5,6).

Kālamutalvaṇ - *Kalattirṅku Mutalvaṇṇa Tirumāl* (Lord Tirumāl)

Lord Tirumāl is the Primordial God to whom the great Garuda Bird with the thousand-headed serpent in his mouth, wails for succour when in trouble (Pari.3:59-61).

Kālaṇ - *Iyamaṇ* (God of Death)

The blind God of Death, seizing Āy Aṇṭiraṇ and his womenfolk, the great patron attained the upper world (Puram.240:3-6). With the passing of the day, even-tide came troubling the heroine like the very God of Death (Kali.143:39-41).

Kāluṟutal - *Nilaittal* (Well-set)

The body of the warrior who died while fighting to recover the herds of cattle, was riddled with arrows, and fell down like a target well-established on the bank of a jungle stream, shivering and falling down after a hail of weapons (Puram.260:21-24).

Kāleri Kaṭikaiyār - *Pulavar* (A Poet)

His given name being unknown, this poet acquired the name Kāleri Kaṭikaiyār from a phrase in the only poem Kuru. 267, composed

by him. The hero in this poem declares that those who were aware of the destructive power of the God of Death will not leave on any manly enterprise leaving the heroine with nectarine juices sweet as sugar-cane secreting from her lovely teeth, even if they were to acquire immense wealth.

Kālai - 1. *Kālam* (Time)

Atiyamān Neṭumānaṅci was capable of protecting and fostering his people even at the time when poverty stalked the land (Puram.103:11,12). Even in times of drought when the cataracts went dry, Pēriyār ran full, with waters brimming upto the banks (Pati.28:9,10). In the palace of Neṭuṅceliyaṇ whenever the lamps made by the Ionians, in the shape of a maiden, became dim for want of ghee, the wicks were trimmed and the lamps made to burn bright with fresh ghee being poured into them (Netu.101-104). The hero asked his charioteer to drive fast so that he might be in time to be entertained by the heroine, when the rainy season was at the height of its loveliness (Akam.374:15-18). The heroine asked the maid if his lord would meet with the stag separated from its mate, at the time when the cassia flowers grew yellow and pale like herself (Kuru.183:1-4). The maid said that the heroine's beauty appeared at the time when the hero came to meet her and disappeared when he went away (Aink.238:4,5). Fearful and cruel eventide came on like the very God of Death with the crescent moon as his teeth laughing in gleeful anticipation of taking away all lives at the terrible time when the aeon ended (Kali.120:7-9).

2. *Viṭiyarṅklālam* (Dawn)

A *Veṭci* warrior espying even at dawn the cattle herds driven by the enemy, seized their cattle defeating them in battle (Puram.257:7-10). The war-drum resounded from Neṭuṅceliyaṇ's encampment even at dawn (Matu.231,232). At dawn fragrant flowers from the fresh clusters fell upon the gravel-stones below (Akam.107:19-20). The hero rising betimes at dawn, decked his

chariot and left his house to embrace his paramours (Kuru.45:1-3). The hero said that the cloud had begun its work of pouring rains even from dawn of that day (Nar.242:5). Freshes appeared in the river Vaikai in the morning after the rains that poured in the hills during the previous evening (Pari.10:1,8).

3. *Paruvam* (Season)

In the rainy season when the clouds began to pour, the antlered stag embraced its hind (Nar. 256:7,8). The maid said to the heroine: "Even if the hero were not to think of you in the cold dewy season, your golden beauty will not allow him to forget you (Aink.470).

4. *Pakal* (Day-time)

Lamenting the death of Atiyamān, Auvaiyār said in grief: "May my days and nights without Atiyamān's company be no more to me hereafter" (Puram.232:1).

5. *Vāṇṇāl* (Life-time)

Kapilar after having placed Pāri's daughters under the protection of brahmins grieved and said "I suffer; may the days of my life come to an end" (Puram.116:9).

6. *Nāyiru* (Sun)

Palyānaic Celkeḷu Kuṭṭuvaṇ was unfailingly true like the sun (Pati.21:4).

7. *Kiṭṭicai* (The east)

The loud-voiced cloud that rose in the east, rained, and the jasmine creeper bloomed (Akam. 174:5-7).

8. *Paḷḷi eḷucci Muracam* (Sound of drum announcing dawn)

The sound of the war-drum of the invader announcing dawn, troubled the ear of his weakened enemy, and drove away his sleep (Kali.71:20,21).

Kālai anti - Kālaiyai Aṭutta Antippolutu (Twilight at dawn)

Alantūrkiḷār said that he would sing the glory of the feet of Cōḷaṇ Kuḷamurrattut Tuṇciya

Kiḷḷivaḷavaṇ at twilight at dawn and eve that he might prosper (Puram.34:8,17).

Kāḷōr - Kāḷaṇṇaravar (Footmen)

Prosperous rich men surrounded by foot-men drove the horses of their chariots, fleet as the wind (Matu.440-442).

Kāvattāṇār - Pulavar (A Poet)

Author of Puram. 359 and Akam. 378, the name of the poet is taken by Avvai D. as 'Kāvittāṇār'. The Puram. poem in honour of Antuvaṇ Kīraṇ highlights with instability of life and the need for giving to charity. "Even those who conquered lands, go to the crematory one day". He advises the patron thus: "As both ill-repute and fame remain after the death of a man, it behoves you to avoid evil and seek fame by giving bounteously to suppliants"; In the Akam. poem he finely portrays the heroine's plight describing how she bears her affliction of loneliness, her mother's hostile attitude and the night after sun-set, only by looking at the hero's hill for comfort.

Kāval - 1. *Kūṭṭal* (Protection/guards)

Takaṭūr Erinta Peruñcēral Irumporai sired a valiant son who proved to be an efficient ruler capable of protecting the country (Pati.74:20-21). The heroine said to the hero who came to the tryst by night that she suppressed her passion guarding it safely with in her heart (Akam.298:18). The forester who had been negligent of his duty of guarding the grove, covered the jackfruit trees with a net, when he saw a monkey seizing a fruit (Kuru.342:1-3). When a young hetaera walked along the street, matrons in the houses, guarded their respective husbands well (Nar.320:3,10). The good mother said to her daughter that she alone had to guard the millet-field as her father had gone a-hunting (Nar.389:5-7). The maid said that her people would take the heroine away from her duty of guarding the millet-field (Aink.289:3). It would be impossible for one who safeguards his life as if it were a

valuable thing and not just breath, to embrace the arms of the cowherdess (Kali.103:68-70).

2. *Kākkappaṭum Nāḷu* (Land under protection)
Nariverūttalaiyār advised Cēramāṇ Karuvūreṇiya Oḷvāḷ Kōpperuñcēralirumporai: "Instead of joining the company of men who go only to hell, foster the land under your protection like an infant that is tended lovingly" (Puram.5: 6,7).

Kāvalar - 1. Kākkum Aracar (King who protects)
Veḷḷaikkuṭiṇākaṇār declared that this world would accuse only the king who protected the land, if the rains did not pour in proper season, the produce of the land became less, and if unnatural things appeared in the land (Puram. 35:27-29). Atiyamāṇ Neṭumāṇ Añci's bright and well-guarded city was inaccessible even in dreams to hostile kings but not so to his loving friends (Puram.390:5,6).

2. *Kāvalceyyum Āḷ* (A watchman/guard)
The hero would come stealthily at night, knowing that the guardsmen of the heroine's father were tired and relaxed (Akam.2:13-15). The watchmen guarding the millet-field blew on big horns in order to chase the sounder of pigs from entering the field (Akam.94:9-11). The wild elephant left off eating the tender bamboo frightened by the sound of the sling-stone shot by the watchmen guarding the millet-field (Kuru.54:2,3). The heroine said to the hero that if he came at night the watchman guarding the millet field-would shout boisterously mistaking him to be a tusker (Kali. 52:12,14).

3. *Ūrkkāppāḷar* (Watchmen)
The hero returned disappointed, whenever he came to meet the heroine, because of the strict watch by the guards and the barking of the dogs (Kuri.239-243). It was very troublesome to the hero to come by night for embracing the heroine after waiting for the sleepless watchman of the well-guarded town to become relaxed in their vigil (Nar.98:8-10).

4. *Nāḷikaikaṇakkar* (Watchmen counting the hours of night)

Watchmen kept awake at night announcing the hours (Kuru.261:6,7).

Kāvalaṇ - 1. Kākkum Aracaṇ (King who protects the land)

Hurt by the indifference of Atiyamāṇ who gave him some gifts even without seeing him, Peruñcittiraṇār said: "I wonder how the king irresistible to his foemen, knew my worth without seeing me?" (Puram.208:4,5).

2. *Kāval Ceyyum Āḷ* (Watchman)

The hero becoming a watchman for the nonce, guarded the millet-field and embraced the heroine and made her soft arms grow lean (Aink.230:2,3).

Kāvarcākāṭu - Kavalākiya Cakaṭam (The wheel of Government)

Tontaimāṇ Iḷantirayaṇ said that if the person directing the wheels of Government were to be noble and efficient, it would run smoothly without any trouble (Puram.185:1-3).

Kāvar peṇṭu - Peṇpārpulavar (A poetess)

Dr U.Ve.Ca. opines that this poetess might have been the foster-mother, (as the name implies) of Cōḷaṇ Pōrvaikkōpperunaṇ kiḷḷi. This poetess is the author of Puram. (86), which glorifies the proud heroism of a woman of warrior-clan; "My womb it is that bore the hero, like the rocky lair of a tiger-cub; my son, he will be found in yonder battlefield".

Kāvanmullaippūtaṇār - Pulavar (A Poet)

Dr U.Ve.Ca. and P.N. hold that this poet with the given name of Pūtaṇār might have acquired his name as he was adept in composing poems in *Kāvaṇ Mullai turai*. PPI holds that *Kāvaṇ mullai* might refer to his native place. The name is found in many other variant forms such as Pūtarattaṇār, Pūkkarattaṇār, Pūccattaṇār, Maḷuk-kattaṇār, but all of them with the prefix *Kāvaṇ mullai* and hence deemed to be the names of one and the same author, according to the V.P. edition. Eight poems of his are available in *Pālai genre*:

Five in *Akanānāru* (21,151,241,293,391), two in *Kurumtokai* (104,211) and one in *Narṇṇai* (274). Fine descriptions of desert tract, abound in his poems; The dhole (brown dog) attacking the boar in order to satisfy the hunger of its tired mate that had just littered; elephants filling up with earth the wells covered by foliage, that had been dug by well-diggers, mistaking them to be pits set up by hunters to catch them (Akam.21); the red-faced female monkey playing dice with gooseberry fruits (Akam.241). The unbearable heat of the parched wilderness is prescribed in fine pictures; the tender shoot of the bamboo withering away, the hilly places becoming parched with the failure of rains, the sequestered stag thirsty and weary, running after a mirage mistaking it for a waterhole (Akam.241). His comparisons are apt and beautiful; the boughs of the sirissa tree are likened to the antlers of a stag and the rattling sound of its ripe pods to the drum-beat of a dancing woman (Akam. 151); the heroine's anguish at separation from her lord is compared to that of a calf separated from its mother; the unripe fruit of the *ukāy* tree is likened to the eye of a *kuyil*; and its ripe fruit to bright coins (Akam.293); the buds of jasmine are likened to the teeth of a cat (Akam.391) and showers of rain to pearls dropping one by one from a chaplet when its string is cut (Kuru.104); The ichorous elephant that struggles to pull back its tusks driven into the soil with its trunk inside its mouth, is compared to a python entering a mountain-cleft (Akam.391).

Kāvi - Kuvalai malar (Blue-lily)

The backwater was overflowing so that the *neytal* flowers and the *kuvalai* flowers in it were submerged (Akam.350:1,2).

Kāvitimākkal - Kāvittipattam perṇa Amaiccar (Ministers with the title of Kāviti)

The ministers in Maturai who had been honoured with the title of *Kāviti*, fostered the people with kindness and righteousness, avoiding all things

evil; they were famous for their nobility of conduct (Matu.497-499).

Kāviri - Oryāru (A river)

Even if the sun were to appear in all the four directions, and the planet Venus, were to move in a southerly direction, the perennial river Kāviri running in many streams would feed this world (Puram.35:6-8). The floods of the river Kāviri, bringing down the trees on its banks, would foster the many lives in this world, like the breast of a mother overflowing with milk to suckle a child (Puram.68:8-10). Kāviri with its waters overflowing the banks made the Cōḷa country prosperous (Puram.174:7-9). The turbid waters of the river Kāviri fostering the earth, ran due east (Pati.50:4-6). The fertile territory watered by the river Kāviri had many prosperous villages with cool fields (Pati.90:46,47). Cōḷaṇ Karikārperuvalattāṇ was lord of the country fostered by the river Kāviri so that a *vēli* of land produced a thousand *kalams* of paddy (Foru.246-248). The officer collecting toll would sleep for a while in the last quarter of the night on the dune where the great river Kāviri heaped up the sands (Pat.115-117). At the porchway of Nannan's palace, were heaped many things in profusion like those piled up at the estuary of Pukār where the great Kāviri debouched its waters into the sea (Malai.527-529). The beautiful and cool river Kāviri breaking off the dams and overflowing its banks, in its passage due east, carried away Āṭṭanatti, much to the distress of Āṭimanti crazed with grief (Akam.76:10-13). In Paḷayan's land watered by the Kāviri was a prosperous town called Pōor (Akam.186:15,16). In the river Kāviri that fed the many lives in the land, waters flowed in full, up to the rim of the banks (Akam.341:4,5). The town of the heroine's father, was rich and prosperous like the Uraiyūr of the Cōḷas on the banks of the Kāviri (Akam. 385:4,5).

Kāvirkkilavan - Kāviriyaṛrukkuriyavan (Lord of the river Kāviri)

Aiyūr Muṭavaṇār making the drummer-bard his mouth-piece, said: “ we are going to Kiḷḷivaḷavan of deathless fame, the lord of Kāviri with its well-watered groves and fields” (Puram.399: 11-13).

Kāvirippaṭṭappai Nannāṭu – *Kāvirippakka Nalla nāṭu* (The fertile land watered by Kāviri)

The goodly land of the Cōḷas, well-watered by the river Kāviri had many prosperous and cool fields; the peacock danced joyously, mistaking the drum of the tillers in the field to be thunder; the sound of the war-drums of soldiers mingled with the shouting of the bathers in the cool river; the roar of the bulls echoed from the rich houses with much food (Pati.90:41-47).

Kāvirippaṭṭappaippaṭṭinam – *Kāvirippūmpaṭṭinam* (The city of Kāvirippūmpaṭṭinam)

The heroine's house was prosperous like the famous city of Kāvirippūmpaṭṭinam belonging to Kiḷḷi, situated in the midst of backwaters full of flowers (Akam.205:10-13).

Kāvirippūmpaṭṭinattuk Kantarattāṇār – *Pulavar* (A Poet)

Kantarattāṇār is the given name of this poet belonging to Kāvirippūmpaṭṭinam. In the only poem composed by him Kuru. (342), the maid urges the hero to expedite his marriage with the heroine as her people had confined her to the house under strict watch, having come to learn about their clandestine affair through public gossip. The hero is addressed by the maid, as the lord of the Hills where the forester covers the jack-fruit with a net, to prevent the monkey from eating it. Thus by implication the heroine's plight is finely suggested by the poet.

Kāvirippūmpaṭṭinattuk Kārikkāṇṇāṇār – *Pulavar* (A Poet)

Kāṇṇāṇār, being his given name, the poet belonging to Kāvirippūmpaṭṭinam, might have been a merchant. Ten poems are attributed to this poet, five in *Puṇaṇṇūru* (57,58,169,171,353), three in *Akaṇṇūru* (107,123,285), one in *Kuruntokai*(297)

and one in *Narriṇai* (237). Four kings are eulogised by him in his Puram. poems; viz. Pāṇṭiyaṇ Ilavantikaippaḷli Tuñciya Naṇmāraṇ (57), Cōḷaṇ Kurāppaḷlittuñciya Peruntirumāvaḷavaṇ (58), Pāṇṭiyaṇ Velliampalattut Tuñciya Peruvaḷuti (58) and Piṭṭaṇ korraṇ (169,171). Dr. U.Ve.ca. considers him to be a devotee of Lord Tirumāl as he has compared Pāṇṭiyaṇ Naṇmāraṇ to Māyōṇ and Peruntirumāvaḷavaṇ and Peruvaḷuti to Lord Baladēva and Lord Māyōṇ (Lord Krishna) seated together. His political sagacity can be inferred from his advice to kings; “Refrain from cutting down the sacred trees when you capture enemy lands” (57). “May your friendship be enduring as today; may your spears be ever raised in victory”. He has praised Piṭṭaṇkorraṇ's munificence thus: “May he live long, in this world where patrons are rare” (171). In his three love poems in Akam. 107 and 285 and Kuru.297, in the *Palai Tiṇai*, the heroine accompanies the hero in his journey. Scenes of desert-tract, like the brown-dog tearing off the thigh of the stag in order to relieve the hunger of its mate and the travails undergone by the travellers in the wilderness, are finely portrayed by him. “The waves in the estuary where the Kāviri debouches its waters in the sea, flowed in with shrimps and ebbed back with garlands; the faded hillside had herds of elephants looking like holy hermits observing austerities with stomachs lean due to fasting” (Akam.123). The banks of clouds in the sky looked like troops of elephants gathered together by Āy Aṇṭiraṇ for being given as gifts to solicitors (Nar.237).

Kāvirippūmpaṭṭinattuc Ceṅkaṇṇāṇār – *Pulavar* (A Poet)

Ceṅkaṇṇāṇār being his given name, this poet who has composed, three poems (Akam.103,271 and Nar.389). belonged to Kāvirippūmpaṭṭinam. A fine picture of desert-tract is seen in (Akam.103). “The quail marked by the killer-vulture for its swoop, leaving the small bush where it dwelt, escapes to the security of the eaves of a hut in the hamlet”. Gooseberry trees are referred to by

him as bearing life-saving fruit that provide sustenance to the thirty travellers weary after walking long distances in the desert-tract (Akam. 271). Reference to a chieftain called Aviyaṇ of Kaḷḷil with goodly chariots is also found in the same poem.

Kāvrippūmpattinattuc Cēntaṅkaṇṇaṇār - Pulavar (A Poet)

Author of the poem Kuruntokai (347), the poet with the given name Kaṇṇaṇ, was the son of one Cēntaṅ belonging to Kāvrippūmpattinam. The hero gives up his proposed journey telling his heart that his trip would be good if only the heroine were to accompany him. In a fine simile he compares the flower of a young sirissa tree to the crest of a peacock.

Kāvrippūmpattinattup Poṇvaṇikaṇṇār Makaanār Nappūtanār - Pulavar (A poet)

His given name being 'Pūtanār' this poet might have been the son of a gold merchant of Kāvrippūmpattinam. He is the author of *Mullaippāṭṭu*, one of the ten longer poems. Dr. U.Ve.Ca. wonders however, if the author of *Narṇṇai* (29) Pūtanār is the same poet. His *Mullaippāṭṭu* with 103 lines is a fine poetical composition. The victorious heroine stays at home awaiting the return of the hero, who is in his war-camp. Elderly matrons strewing jasmine flowers and paddy, of an evening in the rainy season, stand awaiting an auspicious word auguring good for the heroine; hearing a cowherdess telling the anxious calves that their dams would return forthwith, the matrons take it as an auspicious sign and go to the waiting heroine to comfort her with the good prospect of the return of the hero (Mūl. 6-21). Very exact and intimate descriptions of the war-camp of the king abound in *Mullaippāṭṭu*. In a fine simile he compares the clouds sucking up the waters and rising up, covering the entire sky, to Lord Tirumāl who grew in stature miraculously in the sky immediately after King Māvali poured water in to his palm confirming his gift. The theme of *Mullai*

is finely highlighted by this poet when he describes the anguished heroine, adjusting her loosening bracelets, while bemoaning the delay in the return of her lord in the encampment with resounding drums, as she lay on her couch trembling like a peafowl struck by a dart.

Kāviri vaippu - Kāviri nāṭu (The Kāviri country)

The hero's concubine was beautiful like the town of Pōr belonging to one Paḷayaṇ in Kāviri country (Akam.186:15,16).

Kāvu - Cōlai (Grove)

Kings fed their fierce-eyed elephants balls of cooked paddy-rice in every grove (Puram.337:14-16).

Kāveriyūttiya ... Pukaḷōṇ Tammaṇ - Kāvai Eritta ...

Pukaḷōṇ Tamaiyaṇ (The elder brother Bhīma of the famous one Arjuna who burnt Kāṇṭava Wood) Nalliyakkōṭaṇ offered to the minstrels varieties of cooked rice, prepared in accordance with the subtle science of cookery, established by Bhīma with a chest like the Himālayā mountain, the elder brother of famous Arjuna, with a flower-worked sash and a quiver full of arrows that burnt the Kāṇṭava forest (Cīru.238-241).

Kāṇṭalai - Murriya Ōlai (Mature leaves)

The gardens in the village of Kāṇṭavāyil, were fenced with mature leaves along with thorns (Nar. 38:7,8).

Kāi - 1. Vitai (Seed)

The minstrel was guided and directed to go to the fastnesses of the hunters where he would get from every house, red-coloured rice resembling the seeds of the date-palm along with fried meat of the monitor-lizard (Peru.128-133). In Naṇṇaṇ's land was heard the sound of urchins driving calves tied together for treading out the seeds from the abundant drupes of the jack-fruit, thrown down by the persons after eating the fruit (Malai.337-339). The forester's daughter got the white seeds with stalks on the top, dropped by the male monkey after it had eaten the drupes (Akam.7:20-22). The heroine, finding

that the seed of the *punnai* she had pressed into the white sands while playing with her companions earlier, had sprouted, watered it with sweet milk and reared it (Nar.172:1-3). The heroine who was distressed at the separation from her lover, recovered her old beauty after amorous union with him on his return, like turbid water becoming limpid after being mixed with the seeds of the clearing-nut tree (Kali.142:64-66).

2. *Vaṭam* (Strand)

Minstrels had a *yāl* with curved middle adorned with a many-stranded garland wrought of *narantam* flowers (Puram.302:4-6). A strand of pearls lay between the breasts of the heroine, shining brightly like the eyes of a jungle-cat (Akam.73:3,4). The hero, not content with constantly embracing the young breasts of the heroine with ropes of pearls nestling against them, engaged himself in decking the tresses of the heroine (Kali.4:9-11). The heroine's son wore a three-stranded round chain strung together with pearls from the dark sea and other gems (Kali.85:12,13). Young men and women in love engaged themselves in amorous union so that the *toyyil* designs drawn on their bodies got erased and the girdles were broken off, leaving only the connecting strands (Pari.6:15-20).

3. *Kāmpu* (Stalk/stem)

Auvaīyār ironically praised *Toṇṭaimān* saying that the weapons in his armoury were kept shining with ghee smeared on them, their thick stems still bright (Puram.95:1-3). The spears held aloft by the young men, had beautiful blades and stout stems bright with ghee smeared on them (Akam.64:5,6). The heroine, daughter of a wealthy father armed with a spear having a stout stem bright as if smeared with ghee, eloped with her lover along the desert tract (Nar.324:5-9).

4. *Vayiram* (Hard-core of wood)

The lord of the hills dried his locks of hair with the fragrant smoke from the hard-cored *akil*-wood (Kuri.109,110). Among the things piled up

in the porchway of *Nannan*'s palace, hard-cored sandalwood was also one (Malai.520). Women made beaten rice by pounding paddy from curved ears of corn, using pestles with a black hard-core (Akam.141:16-18). The forest had difficult path-ways overgrown with hard-cored thorn trees that troubled travellers (Nar.302:8-10).

5. *Mēkalai* (Zone, girdle with pearls)

The heroine had a waist adorned with a lovely girdle with beads bright as gems (Akam.167:1,2).

6. *Kuttukkōl* (Elephant-goad)

The war-elephant of *Āṭukōṭṭipāṭṭuc Cēralātan* mad with ichor, would break open the stout doors of the enemy's forts ignoring the sound of the mahout (Pati.53:17-21). The elephant-calf pained by the pricking of the goad of the mahout, strewed on its own body, the ball of rice placed in its trunk (Nar.360:7-9). The irresistible tusker that could not be controlled even by the mahout's goad, stopped on hearing the music from a *yāl* (Kali.2:26,27).

7. *Taṇṭu* (Stem)

The spear had broad blade resembling a blue-lily its stalk bright with peacock's feathers, and a thick stem with a sturdy joint (Akam.119:11-13).

8. *Kaṭṭuttari* (Tethering post)

Farmer's houses had stout posts on their sides for tethering with long ropes the calves yeaned by the stately cows (Peru.242-244).

9. *Irumpukkampi* (Iron rod)

Salt-merchants cooked and ate the meat of the tusker killed by a tiger for its food, after fierce warriors had earlier carried away a part of the flesh, stuck through iron rods (Akam.169:3-7).

10. *Kāl* (Pole)

The poles in the kitchen of the drummer-minstrel's wife were eaten away by white ants (Ciru.132,133).

11. *Maram* (Tree)

Short-stalked mountain-paddy was sown in the

uplands after clearing it of fragrant trees like *akil* and sandalwood (Matu.286,287).

12. *Muttu* (Pearl)

Pearls rolled off from the chaplets of women adorned with majestic ornaments, during their amorous union with their spouses (Matu.679-681). The captain of the regiment had a chest adorned with chaplet of radiant pearls (Matu.716).

13. *Mutircci* (Maturity/ripeness)

The heroine anxiously asked the maid, "Oh, where is he who caressed my tresses, saying that I could go over to his house to live with him when my intelligence became mature?" (Kuru.379:3-6).

14. *Valimai* (Strength)

The war-bard repaired his worn-out clear-toned drum and tied it securely with new leathern thongs, covering its sides with strong leather (Puram.399:23,24).

15. *Caṭṭakkāl* (Wooden cross-bar)

Late in the night women shut their shops selling commodities, bolting them with cross-bars (Matu.621-623).

16. *Kaṭṭai* (Log)

The drum was like a log of white sandalwood ground against a stone for making sandal-paste (Puram.369:19-21).

17. *Tūṇ* (Pillar)

The goodly mansion where the queen dwelt, was dark like sapphire, with thick stout pillows (Netu.111,114).

18. *Karumai* (Black colour)

Upon the black-coloured fine sand, lay flowers that had been pecked by the beaks of kuyils (Ciru.4-8).

19. *Kāl* (post)

In Kāviriṇṇipattinam, white flowers were fixed to poles attached to well-waxed baskets on which white rice was strewn as an oblation to the deity (Pat.163-168).

20. *Mikuti* (Excess/length)

Cowherds drove their herds of cows and bulls with plenty of food packed in the bamboo-pipes dangling from their necks (Akam.253:12-17).

21. *Viṭṭam* (Cross-tree of a roof)

The temple in the ruined village-common, had old pillars from which the cross-tree of the roof had fallen off as the stout-legged elephant rubbed against them (Akam.373:2-4).

22. *Varakarici* (Common - millet, panicum)

Keeping the panicum trodden out by the hooves of cattle on the wide rock, women ground the same in the circular grinding-stone, the corn now resembling the seeds of the *panṇai* creeper; sifting it with winnowing fans, they then polished it in a mortar using a pestle (Akam.393:5-12).

23. *Piṇippu* (Tying)

The hunter untied the white heron which he had used as a decoy and released it to feed as it pleased (Nar.312:4,5).

24. *Taṭi* (Cudgel)

The guards of the millet-field throwing their cudgels at the undergrowth, the frightened hare ran away (Aink.421:1,2).

25. *Mālai* (Garland)

The hero twining once round his finger the garland fixed to the heroine's head, smelled its fragrance (Kali.54:7,8).

26. *Kaṇṇi* (Wreath)

As the spotted bull leaped and tossed the curved wreath of jasmine flowers on the head of the herdsman holding on to it, the wreath landed on the tresses of the heroine (Kali.107:6-9).

27. *Kaimmaram* (Rafter)

The roof of the temple had worn out eaves, as white ants ate away its rafters (Akam.167:18-20).

Kāḷvai - *Akil* (*Akil* wood)

Among the flowers culled by the heroine along with her bevy of companions, the flower of the *akil* was also one (Kuri.93).

Kāḷakam - 1. *Aṭai* (Garment/cloth)

Twice-born Brahmins after bathing, dressed in their wet clothes drying on their bodies, worshipped Lord Murukan the Red Lord, with their hands raised over their heads in prayer (Muru. 182-185). The cloak worn by the hero, torn at the edges when he embraced the heroine during their *tuṇṇikai* dance, betrayed to the heroine his extramarital relationship (Kali.73:16,17).

2. *Nīlanirappuṭavai* (Blue-coloured cloth)

In order to slow down the fast-moving elephants, the mahouts strewed on blue-coloured cloths spread on the ground, sharp nails that would pierce the elephant's feet (Matu.597,598).

3. *Kaṭāram* (Burma)

In the prosperous emporium in Pukār city, consumer's commodities from Burma were heaped up (Pat.183,191,192).

4. *Kaiccaratu* (glove)

The heroine's collyrium-fed eyes shed tears as the hero put on his gloves and began to select his arrows (preparatory to his journey (Kali. 7:9-12).

Kāḷāram - *Muttumālai* (Chaplet of pearls)

Kaṇṭīrakkōpperunarkkilī gave to Vaṇparaṇar who met him in the forests the radiant chaplets of pearls adorning his chest, along with the bracelets on his forearms. (Puram.150:20,21).

Kāḷiyar - *Vaṇṇār* (Washermen)

The wilderness was covered by saline soil after washermen had taken away for their use the fuller's earth from the topsoil (Akam.89:7-9,17).

Kāḷōr - *Parikkōṭṭkārār* (Mahouts with elephant goads)

The pregnant female monkey seized and ate the balls of rice cooked with ghee intended for elephants, when the mahouts were careless and negligent (Peru.393 - 395).

Kāḷampi - *Kāḷān* (Mushroom)

In the moist dirt in the dilapidated kitchen, had

sprouted mush-rooms (Ciru.132-134).

Kāḷai - *Ḥaiyōn* (Youth)

Stars in the sky and rain drops would be less in number than the tuskers slain by the spear of the warlike youth capable of destroying in battle his angry foes (Puram.302:8-11). The heroine crossed the parched forest of burnt bamboos, escorted by the youth strong as a tusker (Akam.55:4-6). The heroine eloped with the youthful hero full of courage, who was unafraid of the bandits adept at shooting arrows (Akam.321:12, 13). The heroine, leaving her own people, went away with a youth armed with a bright long spear, across the desert tract (Kuru.378:3-5). A certain mother grieved and said: "My only daughter went away yesterday across the hilly tract, with a brave youth armed with a long spear powerful in battle" (Nar.184:1-3). The heroine requested travellers she met on the way to inform her mother that, her daughter escorted by the fierce-eyed youth on a chariot had traversed many difficult tracks, leaving behind dangerous hills, haunted by tigers (Aink.385). Travellers replying to the question of the foster-mother said that they had seen her daughter in the desert-track in the company of a sturdy youth with a strong bow (Aink.390:3,4). The kinsfolk of the heroine fought with the youthful hero armed with weapons, who eloped with the heroine with beautiful long eyes (Pari.11:46-48).

2. *Erutu* (Bull)

The spurge plant had a stem resembling the mature horns of a bull ploughing the ground (Puram.322:1,2).

Kārru - *Vāḷi* (Wind)

Kuḷamurrattut Tuṇciya Kiḷḷivaḷavan had a prowess in war, fierce as the wind conjoined with the fire (Puram.41:16-18). Pāṇṭiyan Neṭuñceḷiyan defeated the great kings and their feudal chiefs, at Talaiyālaṅkāṇam, driving fast as the wind, his stout chariot drawn by galloping horses (Matu.51-56). The ship battered badly by the winds in all the four directions, was caught in the whirlpool in which it was spun about like a

tusker that had broken free of its tethering post (Matu.377:379,388). The maid drew the heroine's attention to the beautiful appearance of the herdsman as he stood victoriously upon the back of the black bull subduing it as it came running up fierce as the wind (Kali.103:40-42).

Kān - 1. Kāṇu (Jungle/forest)

Āy Anṭiraṇ was lord of the country where gazelle-eyed damsels, offered drummer-bards the fat pieces of meat of the porcupine in the jungle, slain by the hunter's arrows (Puram.374:10-16). Bandits, husbandmen with bows instead of ploughs, preferred the forked pathways in the jungle to rains from the sky (Akam.193:1,2). The forester shot stones from his sling scaring away the troop of elephants that came to feed on the millet, at night when the wood was silent after the heavy rains (Akam.392:12-15). The tigress watched over the cubs it had yeaned in the jungle (Nar.29:3). Rainy season commenced with the *piṭavam* blooming because of the showers scattered by the clouds, and the trees in the forest putting forth fresh shoots (Aink.461:1,2).

2. Maṇam (Fragrance)

The wild jasmine was exceedingly fragrant (Pati.30:23). Bees in the fragrant wood, hummed after sucking honey (Pari.16:17,18).

Kānmuḷai - Valittōṇṇal (Descendant/scion)

The scion of the cēra monarchs, riding on his chariot fierce as the wind, approached the dark sea and fought with his foes (Pati.Ti.1.5-10).

Kānyāru - Kāṭṭāru (Jungle - river)

The war-camp was set up in the wide forest surrounded by a jungle-river (Mullai.24,28). The hero fearless like a fierce-eyed wild boar crossed the jungle-river covered by the fallen flowers, with eddies dashing against rocks on which crocodiles rested, and a fearsome flood that carried away even elephants (Akam.18:1-6). Peacocks called from the low banks of the noisy jungle-river, full of rain water, waving their fantails as they moved about (Kuru.264:1-3). Alone at night,

the hero swam across the deep jungle-river with swiftly flowing floods that hid the banks (Nar.144:7-10). The heroine, with jasmine and *kuruntam* flowers adorning her tresses, played with her companions upon the wide rock in the cool grove covered with the sands of the jungle-river (Kali.113:23-25). Some of the women went to the islet in the midst of the jungle river, full of fragrant flowers, and had amorous union with their loving husbands (Pari.10:30,31).

Kāoakkākkai - Kāṭṭukkākkai (Jungle-crow)

The young maiden with big arms wore a wreath of Tuscan-jasmine flowers resembling the feathers of a jungle-crow (Puram.342:1,2).

Kāṇakkōḷi - Kāṭṭukkōḷi (Jungle-fowl)

Jungle-fowl and partridge ate away the millet-rice kept for drying on the deer-skin (Puram.320:10,11).

Kāṇakanāṭan - Kāṭṭu Nāṭṭirkkuriyavan (Lord of the forest-land)

The heroine said to her maid: "I alone am here; but my beauty has gone with the lord of the forest-land, where the bamboo released by the elephant frightened by the sling shot of the watchmen of the millet-field, shoots upward like an angling rod after catching a fish" (Kuru.54). The heroine asked her maid whether her mother would be happy if the hero, lord of the forest-land redolent of the fragrant smoke of the sandal-wood burnt by the hill-men, were to marry her (Aink. 253).

Kāṇaṅkilavōṇ - Kāṭṭirkku Urimaiyūṭaiya Talaivan (Lord of the forest region)

The hero, Lord of the forest-region, overgrown with sweet-potato vine, where the young peacocks danced joyously in the woods beside sapphire-hued hills, troubled the heroine (Aink.250:2-5).

Kāṇaṅkōḷi - Kāṭṭukkōḷi (Jungle-fowl)

The rain water from the shrub fell in drops upon the bright-spotted neck of the hoarse-voiced jungle-fowl (Kuru.242:1-3).

Kāṇattōr - Kāṭṭilulḷōr (People in the jungle)

The men living in the forest where the cock woke up with its crowing the watchmen of the millet-field, were Cōḷaṇ Nalaṅkiḷḷi's enemies (Puram. 28:8-10).

Kāṇatar - Kāṭṭuvali (Jungle-track)

Naḷḷi offered to Vaṇparaṇar and his kindred the plump pieces of fatty meet roasted in fire, before the young men who had lost their way in the jungle-track rejoined them (Puram. 150:9-13).

Kāṇanāṭan - Kāṭṭunāṭṭiṇaiyulāiya Talaivaṇ (Chieftain of the forest-region)

The heroine's lovely charms were ruined because of the sickness of passion caused by the chief of the forest-region, adjoining the blue mauntain (Akam. 222:1-3).

Kāṇappēr - Ōr Araṇ (Name of a fort)

Ukkirappēruvaluti captured the fortress of Kāṇappēr enclosed by many smaller forts while its lord Vēṅkai Mārpaṇ grieved that it was impossible to retrieve it like the water sucked by the hot-iron placed in the fire by the black-handed ironsmith (Puram. 21:6-11).

Kāṇappēreyil Kaṭanta Ukkirapperuvaluti - Pāṇṭiya Vēntaṇ (A Pāṇṭiya Monarch)

The Pāṇṭiya monarch Ukkirapperuvaluti having captured the fortress of Kāṇappēreyil (now known as Kāḷaiyārkōil), came to be known as Kāṇappēreyil Kaṭanta Ukkirapperuvaluti, with minor variations. Aiyūr Mūlaṅkiḷār in his poem in praise of him refers to his seizing Kāṇappēreyil of Vēṅkaimārpaṇ at which the latter grieved that it was impossible to retrieve the fortress like the water sucked by red-hot iron in the forge of an ironsmith (Puram. 21). Auvaiyār has praised his friendship with the two other great monarchs, the Cēra king Mārivenkō and the cōḷa monarch Rāca cūyam Vēṭṭa Perunaṅkiḷḷi (Puram. 367). He was the last of the forty nine Pāṇṭiya kings who had fostered the last Caṅkam at Maturai. Himself a seasoned poet, two of his

poems are available to us Akam (26) and Nar. (98). The first finely portrays a sulking wife who refuses to see her husband as his love for her had waned after child-birth; but when the hero pleading his helplessness begs for reunion, she relents and takes him back, her resolve loosening up like a well-ploughed field after rains. The *Narriṇai* poem describes a boar about to enter a millet-field through a cleft with a hunter's trap, returning to its rocky lair, on hearing the clacking of a lizard, afraid of some harm to it if it went ahead. The poet-king was responsible for the collection of *Akaṇāṇūru* with the help of Uruttira Caṇmaṇ son of Uppūri Kuṭik Kiḷar of Maturai.

Kāṇam - Kāṭu (Wood/forest)

It rained accompanied by thunder so that the wood with dry grass parched by the sun's consuming rays, began to put forth new shoots (Puram. 160:1-3). As it rained betimes, herds of deer went along with their mates in happy union (Pati. 89:1,2). Angry young men shot their arrows and noisily beat their *thattai*'s, the uproarious sound echoing through out the forest (Kuri. 159-161). The wilderness was an arid tract covered by gravel-stones (Akam. 5:15). The vulture, plucking off the eyes of the dead men lying in their own blood, fed its young ones in the nest (Akam. 31:6-11). Seeing the grains of bamboo-rice falling down, the stag left off its grazing on the grass, and called out to its mate (Akam. 129:3-5). In the fearful jungle, the male kite flapping its big wings rose up in the sky on hearing the sound of the drums of the warriors of the hamlet during the bull-fight (Akam. 297:17-19). In the thickly-wooded forest, a muster of peacocks danced (Akam. 344:6). The heroine had well-dressed locks of hair, fragrant like the wind blowing in Ōri's forest (Kuru. 199:3-5). The hero intent on parting from her in order to earn wealth from abroad, said to his heart: "Even the cruel forest where the fierce-eyed bandits looking out for travellers from the *ukāy* tree slake their thirst by chewing

the barks, becomes pleasant as we think of the bosom of the heroine adorned with jewels, gold and precious gems" (Kuru.274). In the hilly forest, *Kaṇantul* birds would indicate the presence of the cruel hunters to the travellers and make them return to safety (Kuru.350:5-7). "Through the forest where the west-wind rustles the ripe pods of the sirissa tree, we shall traverse", said the maid to her mistress the heroine, indicating to her the proposed elopement with her lover (Kuru.369). The waters of the river carrying bunches of flowers and dried leaves through the rocky wood, after the heavy rains, became a medicine to cure the heroine's malady (Nar.53:6-8). The forest had hills, barren tooth-brush trees, and cruel ways haunted by the tigers (Aink.316:3-5). The bull-elephant emaciated by the heat of summer, ran here and there in the wilderness, mistaking the mirage for water (Kali.7:1-3). The heroine said to her maid. "Yesterday when my fostermother loosened my tresses, the flower presented by the hero fell before my good mother, on seeing which she went to the back-yard pained like one who had touched fire; I too hid myself in fear in the wood nearby" (Kali.115:6-15).

Kāṇamarcelvi - 1. *Korravai* (Goddess of victory)

The poet who composed fine verses in honour of *Ēlir kuṇṇam* where the clouds nestled, obtained a white-legged horse by the grace of the Goddess of Victory of exceeding fame (Akam.345:3-7).

Kāṇal - 1. *Kaṭarṅkkaraiccōlai* (Grove of the sea)

The heron after seeking for its prey in the cold back-waters, rested on the branch of the *punṇai* tree in the grove by the sea (Pati.30:3-5). The heroine and her bevy of companions, played in the grove by the sea, at building toy-houses of sand and cooking meals (Akam.110:5-7). The distressed heroine said to the crab: "The grove will not go as my envoy to my lord; the back-waters will not speak for me; nor the *punṇai* tree advocate my cause; you alone must go to

my lord and convey to him my suffering on his account" (Akam.170:1,2,7,8). The maid said to the heroine: "I shall not leave you, like a Sibyl dancing in frenzy, losing my beauty while you stand alone in this grove like the very Goddess of the sea; may this village gossip as it pleases" (Akam.370:12-16). The sea smelling of fish, and the grove beside it, looked like the moon and the dark night (Kuru.81:5,6). In the grove by the sea the moon came out brightly enabling the expert charioteer to drive his chariot so that the crab on the flower-covered sands was not crushed under its wheels (Nar.11:6-9). The hero enquired of the heroine: "Oh you, who stand in the flower grove by the sea, tell me I pray you: are you a celestial damsel or some other class of maiden?" (Nar.155:3-8). Fishermen heaped up in the grove by the sea, the salt produced in the saline tract, waiting for the arrival of salt-merchants (Nar.331:1-3). The fish-eating crane leaving its perch on the blue-lily flower, in the backwater in the *neytal* tract, went to stay in the grove by the sea (Aink.184:1,2). The heroine's complexion grew pale and sallow, of the colour of the fragrant flower of the tiger-claw tree on the grove by the sea (Kali.131:19,20). Among the significant mountains the best is *Iruṅkuṇṇam* where Lord *Māyōṇ* and Lord *Balarāmaṇ* dwell, different in colour like the sea and the grove beside it, but of the same divine activity like word and its meaning (Pari.15:10-14).

2. *Kaṭarṅkarai* (Sea-shore)

Toṇṭi town had a broad sea-shore with sand white as moonlight (Puram.17:11,13). The flock of big herons in the grove by the sea was frightened by the boisterous shouting of the soldiers who had slain their foes (Kuru.34:4,5). The male stork took the sea-fish as food to its hungry mate that rested in the field as it was unable to move to the grove by the sea because of its pregnancy (Nar.263:4-7).

Kāṇalam Perunturai - *Cōlai Cālnta Kaṭarṅgurai* (The sea-front surrounded by groves)

Women who added beauty to the festival in the sea-front surrounded by groves made lovelier by the flowers of the *punṇai* and the golden tiger-claw trees, made their leaf-skirts more charming by using the blue-lily flowers from the fields (Akam.70:9-12). In the sea-front surrounded by groves, belonging to Tittaṇ Veliyaṇ, the ships bringing in a cargo of gold was attacked by a school of white shrimps (Akam.152:5-8). The hero came to see his beloved, swimming across the dark backwaters full of fish, beside the sea-front surrounded by groves, where the male crocodile lying in wait prevented people from passing by (Kuru.324:1-4). The maid invited the heroine to climb up the tall sand-heap in the sea-front surrounded by groves, so that they might look at the land of the lord of the sea-coast, who had made her stacked bangles come loose (Aink.199).

Kāṇavar - *Kāṭṭunila makkaḷ* (People living in the jungle)

In the desert-tract, fierce-eyed foresters, after their hunt by night was over, would by day go into the wood with their hounds, and fixing their nets, catch rabbits for their meat driving them out of the green thickets (Peru.111-117). The maid dissuaded the hero from coming by the narrow pathway haunted by wild beasts at night when even the foresters slept; thus she urged him to expedite his marriage with the heroine

(Akam.168:2,3,13,14). Foresters caught the angry male of the small-eyed pig, in a net fixed by them, after the hounds had chased it, and carried the carcass to their hamlet (Nar.82:7-11). Foresters reaped the produce of the corn sown by them in the dusty soil ploughed up by the pig while digging for roots in the hillside of the hero (Aink.270:1-3).

Kāṇavaṇ - *Kāṭṭunila Makuṇ* (Forester)

The stag with big, twisted antlers looked like a forester with leathern sandals, carrying a forked stick (Akam.34:3-4). The forester armed with a short arrow and a bent bow, drove away the bright-eyed elephant that was eating the millet in the field (Kuru.333:1-3). The red-streaked eyes of the heroine looked like the ruddy arrow that had pierced the flesh of the pig shot by the forester with a bent bow (Nar.75:5-8). The green parrots settling upon the millet-corn in the field ploughed up by the foresters, were chased by the soft-spoken innocent daughter of the fierce forester (Aink.283:1-3).

Kāṇavāraṇam - *Kāṭṭukkōḷi* (Jungle-fowl)

If Pāṇṭiyaṇ Kūṭakārattut Tuñciya Māraṇ Valuti engaged himself in warfare, the territory of his enemy would lose its revenue; and become ruined like the deserted fane without any sacrifice where, in the hollow made by the gambling dice, jungle-fowls laid their eggs (Puram.52:6-17).

Ki

Kiṭakkai - 1. Kiṭattal (Lying posture)

Warlike Kaṇaiyaṇ grew ashamed on seeing Āriya-mallaṇ lying dead on the ground after his fight with a wrestler called Pāṇaṇ (Akam.386:3-8). The goodly sight of the hero in a recumbent posture embracing his wife with their son in her arms' was sweet like music coming out of the strings of a minstrel's yāḷ (Aink.402).

2. Ulakam (Earth)

If the wide earth engirt by the seas were to be in the sole possession of one man with none to share it with him and if it were to slip out of his hands, it would be like an object seen in a dream proving to be a myth (Akam.379:6-9).

3. Parappu (Expanse)

In the wide expanse, surrounded by sea-shore, coconut groves abounded in every patch of land (Poru.178-181).

4. Iṭam (Place)

No one would pass by the hot desert-tract infested with bandits waiting to plunder wayfarers as it was a dangerous place (Akam.365:7-9).

5. Pōrkkaḷam (Battle-field)

Cōḷaṇ Ceruppāḷi Erinta Iḷāncēṭ Cēṇṇi was lord of the fearsome battle-field where the red-eared vultures hovered in the sky (Puram.370:26,27).

Kiṭāṅkil - 1. Ōr Ūr (A place)

Nalliyakkōṭaṇ was king of the town called Kiṭāṅkil with groves full of bunches of flowers (Ciru: 160).

2. Akalī (Moat)

The jungle river had narrow banks making it look like a moat (Nar.65:2).

Kiṭāṅkir Kāviti Kīraṅkaṇṇāṇ - Pulavar (Poet)

With the given name Kaṇṇāṇ, this poet who

was the son of one Kīraṇ of Kiṭāṅkil village was perhaps a minister as Kāviti was a title given to learned law-men. In *Narriṇai* 218, the only poem composed by him in *Neytal Tiṇai*, the plight of the heroine, emaciated at the delay in the return of her lover, is beautifully portrayed. She grieves on seeing the painful things and objects connected with even-tide, such as the sun's rays getting dim, night growing desolate, the flight of bats, the screeching of owls, the hooting of barn-owls, and the crying of the *aṇṇil* bird.

Kiṭāṅkir Kāviti Peruṅkorraṇāṇ - Pulavar (A Poet)

With the given name Peruṅkorraṇāṇ, this poet with the title Kāviti usually given to ministers belonged to the village Kiṭāṅkil. In Nar. (364) composed by him in *Mullai Tiṇai* the poet has pictured the plight of the heroine suffering at even-tide in the absence of the hero, who had not yet returned from his journey abroad in order to earn wealth for their marriage.

Kiṭāṅkir Kulapati Nakkaṇṇāṇ - Pulavar (Poet)

His given name being Kaṇṇāṇ, this poet with the title of Kulapati given to famous teachers with more than thousand students studying under them, must have belonged to the Kiṭāṅkil territory. In Kuṟu. (252) composed by him, he praises the divinely chaste heroine who welcomes with a smiling face, her cruel husband returning home after a visit to his paramours, making his own wife emaciated such that the bracelets on her long plump forehands came loose.

Kiṭāṅkir kōmāṇ - Kiṭāṅkil Ennum Ūrkku Aracaṇ (Ōymāṇāttu Nalliyakkōṭaṇ)

Ōymāṇāttu Nalliyakkōṭaṇ is referred to as the king of Kiṭāṅkil with fine flower gardens (Ciru. 160). The territory of Kiṭāṅkil, was known also as Kiṭāṅkāl. This place was the same as present day Tiṇṭiṇaṇam. Till recently there was a ruined

fort and moat here.

Kitāṅku - *Akaḷi* (Moat)

Imayavarampaṇ Neṭuñcēralātaṇ destroyed the inner fort of the enemies with defensive forest, deep moat, tall ramparts, established bastions and piles of weapons (Pati.20:17-19). In the moat of Nannaṇ made by digging the rocks, with the waves dashing against the sides, crocodiles roamed about in search of prey (Malai.90-91). The powerful eyes of the heroine was like the blue-lily in the rainy season, blooming in the moat at the western entrance of the Cōḷas known for the gifts of chariots to suppliants (Nar.379:6-9).

Kitāntōr - *Kiṭantavar* (Persons lying on the grounds)

The vulture would pluck the eyes of the wayfarers lying on the ground, shot by the arrows of bandits in the jungle and feed them to its fledglings on the branch of the *ya* tree (Akam.31:5-11).

Kitāntōḷ - *Kiṭantavaḷ* (Woman who lay on the ground)

The hero neared the heroine, who, after the birth of her child, lay on her bed in the mansion daubed with white-mustard paste mixed with ghee as a protection (Nar.370:1-4).

Kitāay - *Āṭṭukkiṭāy* (Ram)

The good mother who gave as offering to the deity of the mountain, toddy, wreaths of flowers and goat sacrifice, grieved helplessly as she did not know how to cure the sickness of her daughter yet (Akam.156:13-16).

Kitūku - *Kēṭakam* (Shield)

Soldiers in the war-camp planted sharp poles and erected a palisade with shields and arrows tied in regular order round them (Mul.41-42). The low roof of the fishermen with the angling rod lying across it, looked like an enclosure around the memorial-stone of the fallen hero, erected with spears and shields arranged in order (Pat.78-81).

Kitai - *Neṭṭi* (Pith)

"If the kingship is obtained by a noble person, it would be as easy for him as pith that had dried up in a waterless pond", said Cōḷaṇ Nalaṅkiḷḷi (Puram.75:6-10).

Kiṇkiṇi - *Cataṅkai* (Ankle-ring)

Neṭuñcēḷiyaṇ wore above the tinkling ankle-ring on his leg a bright hero's anklet (Puram.77:1). Golden ankle-rings with bells resembling frogs' mouths, lay brightly on the little feet of rich children (Kurn.148). The hetaera adorning herself with ankle-rings, anklets and chains with tiny bells, went proudly towards rich men and enslaved them with her eyes (Kali.74:13,14). The heroine called to her son, dragging the toy-elephant on the fire sand: "Come to me, my war-elephant, your ankle-rings with tiny bells like frogs' mouth, tinkling as you move" (Kali.86.7-10).

Kiṇaru - *Kēṇi* (Well)

The settlement at the outskirts of the village, had, sows with farrows of piglets, many fowls and wells with baked curbs (Pat.75,76).

Kiṇai - 1. *Taṭāripparai* (A drum)

The war-bard beating powerfully on the side of his big drum said to Kiḷḷivaḷaṇ, "I came to you to get the things plundered by you from the enemy-forts, as there is none else to equal you" (Puram.373:31-34). The wild ways across the mountain-side and through the desolate wilderness, were uniformly cruel like the big drum of Atiyamāṇ that became silent after his death (Akam.325:8-11). On seeing the tusker entering the millet-field, the *Kuravas* armed with arrows and sling-stones and drums went shouting through out the settlement boisterously (Nar.108:1-5).

2. *Pōrparai* (War-drum)

Neṭuñcēḷiyaṇ taking his purificatory bath in the tank went like a proud tusker to battle, adorned with sprigs of neem, his clear-toned war-drum going before him (Puram.79:1-4).

3. *Uṭukkai* (Tabor)

The minstrel beating upon his big tabor looking

like a tortoise in a pond strong up through a piece of wire, was guided towards Kiṭṭiṭaṭaṇ (Puram.70:1-3).

Kiṇaiṇaṇ *Kiṇaiṭṭorunaṇ* (Drummer-bard)

Looking at the drummer - bard, dazed on hearing the praise of Kiṭṭi by noble men, Cōḷaṇ Rāja-cūyam Vēṭṭa Perunarkīḷi said: "Oh, drummer-bard, in search of patrons in far countries, you too shall be protected by us" (Puram.377:10 - 15).

Kiṇaittal - *Kiṇaiṭṭarai* *Muḷakkutal* (Beating a kettle-drum)

Ēniccēri Muṭamōciyār said to Āy Aṇṭiraṇ: "I came thinking of you, because there is no other patron who deserves to be adored, to the sound of the kettle - drum" (Puram.375:12-14).

Kiṇaimakaḷ - *Viṭṭali* (Minstrel's wife)

Conquering parampu mountain with the power of spears was difficult even for titled monarchs; but to the minstrel's wife singing to the accompaniment of the kettle-drum, her collyrium-fed eyes resembling twin blue-lilies, it was easy to get" (Puram.111).

Kiṇaimakaṇ - *Kiṇaiṭṭorunaṇ* (Drummer-bard)

In the season of drought with Venus standing in the south, corn-fields and ponds dried up and empty, the drummer-bard went to Paṇṇaṇ beating his drum and acquainted him with his plight where at the patron gave him much wealth and relieved his distress (Puram.388;1-7).

Kiṇaiṭṭaṇ - *Kiṇaiṭṭorunaṇ* (Minstrel)

Purattīṇai Naṇṇākaṇār said to Ōymāṇ Villiyā-taṇ: "Hearing from the lips of your drummer-bard that you relieved the hunger of the people by feeding them pieces of pigs'meat along with cooked rice in plenty, I have come to you in great hopes" (Puram.379:8-14).

Kimpuri - *Makaravāy* *Vaṭivilamainta* *Tūmpu* (Gargoyle)

The sound of rain - water falling upon the mouth of the gargoyle (Shaped like a shark's

mouth) from the moon-light terrace of the mansion and the boisterous cries of peacocks arose in the palace, like the noises coming out of the hillside (Netu.94-100).

Kilukili - *Kilukiluppai* (Child's rattle)

The female monkey making a rattle by placing the pearls resembling women's teeth inside the shells, would play with the children of salt-merchant's women (Ciru.56-61).

Kilakku - *Kiḷ* (Below)

The male vulture along with a *Pullūru* bird swooped from above in order to prey upon the dead animals and soldiers (Pati.36:7-10). The slender locks of hair growing upon the heroine's head, hung low (Kuru:337:1,2).

Kiḷaṅku - *Ceḷi Koṭi* *Mutaliyavarin* *Mūlam* (Tubor)

Kuravas sowed millet in the dusty soil dug up and upturned by a fierce-eyed boar exposing the plump tuber of the glory-lily in the hillside covered by pepper-vine (Puram..168:2-6). Peruṅkuṇṇūr Kiḷār blessed Iḷaṇcēral Irumporai that he might live for many aeons prosperously so that fruits and tubers were ever available in plenty (Pati.89:4-9). The heroine had sharp teeth resembling the sprout at the root of the plump tuber of the reeds in the sand (Akam.212:4-5). Foresters reaped the first harvest of the millet sown by them in the field, its soil upturned by wild pigs rooting for tuber (Aink.270:1,2).

Kiṭamai - 1. *Urimai* (Right)

Cōḷaṇ Nalaṅkiḷi's ancient birth-right, the cool *Marutam* land acted in accordance with his wishes like the wet clay placed upon the centre of the wheel taking shape as desired by the potter (Puram.32:7-10). The maid invited the heroine to come with her and offer worship to the deity with choric dance so that the Pāṇṭiya king may live prosperously in the wide world ruling over the ancient land which was his by right (Kali.103:75-79). Kumaraṇ (Lord Murukaṇ)

liked his chaste wives when they exercised their loving right of bouderie (Pari.9:81,82).

2. *Aḷattivakai* (Beats)

On one side of Tirupparaṅkuṇṇam of Lord Murukan the minstrel's wife sang the *Pālai* mode in a beautiful voice—*Kilamai* with four beats, *Nirai* with two beats and *Kurāi* with a single beat, alternating in harmonious variety (Pari.17:17, 18).

Kilamaiyar – *Urimaiyūṭaiyar* (Privileged persons)

Said the Wise elders by the side of Kōpperuñcōḷaṇ when he sat facing North fasting to death: “Oh king, Picirāntaiyār has not met you though he has heard about you: though he has been your privileged friend for many years it is difficult for him to come now in time” (Puram.216:1-4).

Kilamaiyōṇ – *Urimai Uḷaiyōṇ* (Person having some rightful relationship)

Peruntalai Cāttaṇār having met the banished Kumaṇaṇ in the forest and received from him his sword, came to Kumaṇaṇ the younger and said: “I come to you from the highminded Lord Kumaṇaṇ, your rightful elder brother who has given me his own sword, to cut off his head having nothing else to give me” (Puram.165:12-15).

Kilava – *Uriyava (Viḷi)* (Vocative for Person with right)

Lord Murukaṇ is addressed as the rightful Lord of the tall *Kurūñci* tract touching the heavens, (Muru.267). Peruñcēral has referred to Kumaṇaṇ as the rightful Lord of Mutiram mountain with unflagging fresh revenue (Puram.158:25,26).

Kilavar – 1. *Uriyavar* (Rightful lord)

Veḷḷaikkūṭi Nākaṇār has praised Kiḷḷivaḷavaṇ as the king whose rule was the best among their rightful lords of the Tamil country (Puram.35:3-5). The rightful owners of the many herds of cattle died fighting against Malaiyamāṇ Tirumuṭikkāri, king of Muḷḷūr, who seized their herds of cattle at mid-night (Nar.291:7-9).

2. *Mutiya Āṭavar* (Old men)

Some of the women bathing in the river Vaikaṇṇai prayed: “May our husbands and ourselves live prosperously, with youth that is ever-lasting without being called old men and women” (Pari.11:120-121).

Kilavaṇ – 1. *Uriyavaṇ* (Rightful lord)

Āy Anṭiraṇ was the rightful lord of the hills, where the *Kuravas* performed the choric dance under the *vēṅkai* tree after quaffing toddy (Puram.129:1-5). Kumaṇaṇ was the rightful lord of the Mutiram mountain abounding in fruit (Puram.163:8-9). To the hero who asked her what she had in her hand she replied: “I am the daughter of the lord of the settlement. What I have in my hand is a palm-leaf basket woven by a low-caste woman” (Kali.117:5-8).

2. *Kāṇavaṇ* (Husband)

The women of the warrior clan liked to entertain the minstrels to dinner; her husband also was bounteous by nature ready to give golden forehead-pieces adorning the necks of elephants conquered by him in battle (Puram.326:7-15).

Kilaviyar – *Mutiya Penṭir* (Old women)

Some of the women bathing in the river Vaikai prayed. “May our husbands and ourselves live prosperously with our kindred and with youth that is everlasting without being called old men and women” (Pari.11:120-121).

Kilavir – *Urimai Uḷaiyir* (Persons with right)

The player-minstrels were guided and directed to go to Naṇṇaṇ where they would get meat fried in ghee along with cooked millet rice if they introduced themselves as the minstrels of Naṇṇaṇ in every house on the way where they could claim hospitality as if by right (Malai.164-169).

Kilavōy – *Uriyōy (Viḷi)* (Vocative) (Persons with right)

Kuḷamurattut Tuñciya Kiḷḷivaḷavaṇ was addressed as lord of the fertile country where a small space just broad enough for a female elephant to

lie in, yielded food that could feed seven tuskers (Puram.40:10,11). Peruñcittiraṇār addressing his wife as the rightful lady of the house asked her to distribute the rich gifts given by Kumaṇaṇ among all the people (Puram.163:7-9). Peruñcēraḷ Irumporai was addressed as the Lord of the country with big villages covering vast areas (Pati.76:15).

Kilavōr - Uriyōr (Rightful persons)

The maid said: "Oh bee! say to the rightful lord of the mountain abounding in honey-combs that the younger sister of the workers in the field is suffering because she could not leave her people" (Kuru.392:1,5-8).

Kilavōṇ - Uriyōṇ (Rightful person)

Aruvantai was lord of fertile Ampar with gardens watered by the Kāviri and rich fields yielding paddy (Puram.385:8-10). The devotee was instructed and guided to go to Paḷamutircōlai where the lord of the mountains, Lord Murukaṇ would give him rare gifts (Muru.295,317). All alone, the lord of the mountains with peaks caressed by the clouds came at midnight to see the heroine in the heavy rains through the dark wood where wild beasts roamed (Akam.108:8-11,18). The lord of the village was a cruel person, who steeped in pale sallowness the body of the poor innocent maiden who trusted his words (Aink.41:3,4). The maid said to the heroine: "As we sing the praise of his mountain, the hero lord of the hills has joyously arrived with the arrangements for wedding, making your soft bosom more lovely" (Kali.40:31-34).

Kilār - Pūṭṭaiippoṛi (A mechanism for lifting water from the well)

In the villages of Pāṇṭiyaṇ Talaiyālaṅkāṇattuc Ceruvenra Neṭuñceliyaṇ the sound of water-buckets lifting water from the wells, by shadoofs was heard (Matu.93).

Kili - Aṭai (Garment)

The minstrel's wife played in villages where she obtained as gifts, fine ornaments, instead of

the oil from sesame and white cloth (Nar.328:8-11).

Kilippu - Kukai (Cave)

In the dark sky black as a mountain-cave, the clouds did not cease to thunder (Nar.154:1,3).

Kilī - Cōḷa Aracaṇ (A cola monarch)

Cōḷaṇ Māvaḷattāṇ was addressed as the younger brother of Tērvāṇ Kilī (Nalaṅkilī) with much wealth obtained as booty from conquest over enemies (Puram.43:9,10). Pottiyār said that he grieved on seeing the famous old town desolate now without bounteous Kilī (Kōpperuñcōḷaṇ) adorned with golden chaplets (Puram.220:5-7). Kaṭumāṅkilī had swift steeds and lovely wreaths of ātti pleasing to the eye (Puram.355:5). Kāviri-pūmpaṭṭiṇam famous for its groves situated in the long back-waters belonged to Kilī adorned with bright ornaments, who loved to seize the territory of the Kōcar destroying their armies (Akam.205:9-12). Veṇṇi belonged to munificent Kilī (Nar.390:3).

Kilimaṅkalam Kilār - Pulavar (Poet)

Known variously as KilimaṅkalaṅKilār, Kaḷimaṅkalaṅkilār, kilī Kilār and Kilimaṅkalaṅkilār this poet might have belonged to Kilimaṅkalam in Pāṇṭiya country. Kilimaṅkalam village in Trichy district near Ariyalur in Cōḷa country may also be considered as his birth place. The word Kilī in his name might suggest some connection with the Cōḷa family. Four of his poems find a place in Kuruntokai 76, 110, 152, 181 in *Kurīñci*, *Mullai* and *Marutam* genres. Describing the North wind, the poet says that it would shake the leaf of the cassia plant wide like the elephant's ears (Kuru.76), and that it would make the big bud of the blue-lily bloom and sway the *karuviḷai* flowers and shake the *kuvaḷai* flowers. *Kuruntokai* 152 has two fine comparisons; the passion of the heroine grows every time she sees the hero like the proverbial growth of the young one of the tortoise on seeing its mother's face; in the absence of the hero, the heroine's

love wastes away like an unhatched egg in the absence of the mother. Kuru.181 in *Maruṭam* genre describes by implication the ambivalence of the hero who delights in the company of his paramours though his love for his wife is in no way affected like a cow that does not leave the proximity of its calf tethered to a post to graze in the green field close by.

Kiḷimaṅkalaṅkiḷār Makaanār Cērakōvaṇār - *Pulavar* (A poet)

This poet named Cērakōvaṇār belonging to Kiḷi maṅkalam in Pāṇṭiya country was the son of a landlord of Kiḷimaṅkalam who was himself a Caṅkam poet. P.N. would prefer the name Cōkōvaṇār for the poet, while AuvaiD. takes it to be Cōkiraṇār. In Nar.365, the only poem composed by him, the maid calls to the heroine so that they can go to the lord of the hills with flowing cataracts even in the dry season and tell him that he is not a good man as he is delaying his marriage with the heroine. The maid says that both of them should go about asking in bright day-light, the directions of the hero's village after escaping the strict watch of the good mother, while the hero listens to this talk waiting by the wall outside.

Kiḷiḷaḷavan - *Cōlamannan* (Cōḷa king)

Kōvūr kiḷār sings the praise of Nalaṅkiḷi placing the words in the mouth of the war-bard thus: "We are the bards dear to Nalaṅkiḷi with plumed horses; we do not desire to get gifts from others; we will sing only Nalaṅkiḷi's praise" (Puram.382:4-7).

Kiḷlai - *Kiḷi* (Parrot)

Brahmins taught the Vēdas to parrots with curved beaks in their homes where dogs and the fowls were not allowed (Peru.299-301). The hero along with the heroine chased red-necked parrots from the millet-field (Akam.242:5,6). The shining neem fruit held in the curved beak of the parrot resembled the single gold coin held in the curved finger-nails of a woman as she tried to thread

it through a new string (Kuru.67:1-4). The maid stated that the parrots also were good like a just monarch performing righteous action everyday (Aink.290:1,2).

Kiḷavi - 1. *Col* (Word/speech)

The heroine had sweet speech like the musical sound of the strings of a *yāl* (Akam.109:1,2). The hero who spoke words in praise of the sand-house made by the heroine, returned without getting a suitable reply from her (Akam.250:8,9). The heroine had lovely speech sweet as ambrosia (Kuru.206:1). The hero inquired the heroine: "Oh You of clear sweet speech! Who are you that has enslaved my precious life?" (Nar.245:6,7). Midsummer came, both as the very life-breath of the heroine and the envoy of her lover with sweet speech that removed her distress (Kali.32:15-18).

2. *Talaivi* (Heroine)

The maid said to the heroine: "The hero has come; our people have agreed to give their daughter to him; Oh lady of sweet speech, may your greatness shine" (Aink.300:2-4). The lover brought with him the wasted charms of the lady of sweet speech as she would grieve at the sight of the wood made lovely by the rainy season (Aink.499:2-5).

Kiḷi - *Kiḷlai* (Parrot)

Nāṅcil Vaḷḷuvaṇ was like the big bunch of ears of corn kept by the parrot in a tree-hollow in the wide millet-field (Puram.138:9,10). The minstrel's wife had radiant finger-nails that could be compared to the back of a parrot (Poru.34, 47). Women climbing upon the platform in the hillside chased by turns the parrots with instruments such as *Taḷal*, *Taṭṭai* and *Kuḷir* (Kuri.41-44). If the good mother were to station others also to guard the millet-field thinking that the heroine did not know how to chase the parrots, it would be difficult for her to have amorous union with the hero (Akam.28:11-14). Holding

in her hand the green parrot with a wreath-like band around its neck, the heroine taught the bird to announce that the hero who had gone away for fear of discovery by the people of the house, would return that day (Akam.34:14-18). As the rains poured heavily, the stunted stubble of the millet plants broken off by the parrots sprouted afresh and grew luxuriantly (Kuru.133:1-3). The maid said to the hero that if the good mother were to allow them to go to the millet-field to chase the parrots, she and her mistress the heroine could spend the day, talking with him (Kuru.217:1). Peacocks seized the dense ears of millet-corn without the knowledge of the green parrots (Nar.13:8,9). The mother asked the heroine angrily: "Where were you all the time, allowing the red-mouthed green parrot to seize the big ears of millet-corn instead of guarding the field?" (Nar.147:2-5). Chasing the small parrot settling upon the ears of millet-corn in the big field the heroine riding the swing on the *vēṅkai* tree sported with the hero in the cascade, wearing a leafskirt (Nar.368:1,4). The hero praised the beauty of the heroine in the form of a riddle: "It walks gently, but it is no peacock. It prattles words tenderly; it is no parrot" (Kali.55:13,14).

Kilīñcīl - *Cippi* (Shell)

Spreading the fish caught by them on the sandy shore, the fishermen slept by the light of the lamps made of shells, fed by fish-fat (Nar.175:1-4).

Kilāi - 1. *Curram* (Kindred/kinsfolk)

The blameless brahmin Kapilaṅ sang the praise of Malaiyamāṇ Tirumuṭikkāri and his indestructible kindred, leaving no scope for other poets to praise them (Puram.126:9-13). A woman who had lost her husband in the battle-field lamented thus: "Should I not die at once after leaving you, rather than go to our kindred placing on my head my bare hands without any bangles and report to them about your death" (Puram.

253:3-6). Nakkīrar in the words of the drummer bard, said: "We are the kindred of Peruñcāṭṭaṅ of Piṭavūr reputed for his righteousness" (Puram.395:20-21). Foresters quaffing the matured sweet toddy kept in long bamboo-pipes, in the company of their kindred in the settlement beside the hill, would joyously dance to the sound of the small drum, a Choric dance (Muru.194-197). To all the suppliants who supported their numerous kindred Talaiyālaṅkaṇattuc Ceruveṅṇa Neṭuñceṭiyaṅ gave tall chariots and tuskers (Matu.751-752). Bandits who earned their living with their bows as ploughs would begin their hunt along with their kindred on an auspicious day (Akam.193:2,3). Kindness implies not being angry with one's kindred (Kali.133:9).

2. *Inam* (Tribe/kind)

The red-faced tribe of monkeys wore in a disorderly manner the jewels thrown by Sri Sitā wife of Rāmā when she was carried away by the demon (Rāvanā) (Puram.378:18-21). Beetles listened intently to the *Kuriñci* tune played by the cow-herds grazing cattle in the wood, taking it to be the sound of their own kind (Peru.175-183). The jungle-fowl ate up the ears of millet-corn dropped by the small parrot as being too heavy when it flew with it (Akam.192:5-8). In the hill-country of the hero, the male monkey beside the rock, chief of its tribe, would call for its beloved mate holding in its arms the jack-fruit (Akam.352:1-5). The female-monkey, unable to bear the pain of widowhood on the death of the male, leaving its tender young one with its tribe for being brought up by it, would leap to its death from a tall precipice; such was the nature of the hill-country of the hero (Kuru.69:1-5). The dark school of crabs on the sand-heap would drag about with their claws, the fallen flowers of the tiger-claw tree (Nar.267:2-5). Eventide came so that the crow that had eaten the sacrificial lump of food offered at the base of the banyan tree in the village where a deity dwelt, returned to its kind (Nar.343:2-7). It gave

delight to the heroine when her son cut off the garlands placed on the chest of the hero with the swarms of bees falling off (Kali.80:24,25).

3. *Payirinaṭṭin Kappu* (Bough/branch)

The boughs of the mango tree had unripe fruit resembling parrots (Akam.37:7,8). The hillside had big bamboos with dense branches (Akam.388:4,5). The hero, lord of the prosperous hill-country, returned without getting an opportunity to press his suit with the heroine and her maid when they were in the millet-field chasing the parrots settling on the ears of millet-corn (Nar.25:5-7).

4. *Uravu* (Relationship)

As Kaṇṇaki, wife of Pēkaṇ stood weeping before him playing upon the *yāl* and singing of Pēkaṇ at eventide, Paraṇar asked her: "Are you related to Pēkaṇ who loves my friendship?" (Puram.144:2-8).

5. *Kātal Tuṇai* (Spouse/mate)

The male kite with a fondness for the foul-smelling flesh of the dead wayfarers killed by the arrows of the bandits in the fearful forest, from the forked path called for its loving mate (Akam.161:2-7).

6. *Kottu* (Bunch)

Öymāṇāṭṭu Nalliyakkōṭaṇ was the king of the town called Kiṭaṅkil with garlands full of clusters of flowers (Ciru.160).

7. *Māṅkil* (Bamboo)

The heroine near the big hillside overgrown with dense bamboo clumps was like a sparrow (Akam.388:4,5).

Kiḷaikaḷ - *Curraṭṭinar* (Kinsfolk)

When the wax-palace was enveloped by fire, Bhima son of the Wind-God broke through it and escaped along with his close kindred, his mother and the other Pāṇṭavas (Kali.25:7-8).

Kiḷaiṇar - *Uraviṇar* (Relatives)

Fishermen's daughters climbing on salt-heaps would point to the boats of their fathers at sea and count the number of boats of their relatives (Nar.331:5-8).

Kiḷaiṇaṇ - *Uraviṇaṇ* (Relatives)

The hero who had missed his tryst said to his heart: "You will not cease thinking of the heroine even if I pull you up; even if I stop you, you persist in going towards her; no longer am I your relative" (Akam.342:1-3).

Kiḷaimai - *Uravu* (Relationship)

The heroine had intimacy with the hero not caring for her majestic beauty, because of her great love for him (Nar.323:4-6).

Kiḷaiyital - *Puravital* (Outer petal)

The maid said to the mother: "We were engaged in chasing parrots and wearing leafskirts made up of the outer petals of flowers, suitable to our waist" (Kuri.101-102).

Kiṇṇaram - *Icai Eluppum Paravai* (A bird of music)

The bird of music *kiṇṇaram*, warbled in a sweet tune from the hillside where deities dwelt (Peru.494-495).

Ki

Kīraṅkīraṇār - Pulavar (A Poet)

Kīraṇār, the son of Kīraṇ, the author of *Narṛinai* 78 has composed the poem in *neytal* genre which has as its theme the advent of the hero having successfully arranged for his marriage. The poem finely suggests how the maid is able to guess about the happy tidings from the sweet sound of the chariot-bells of the hero returning from his enterprise. Two fine implied similes are seen in this beautiful poem; the fine pollen of *punnai* falling upon the *neytal* flowers in the backwaters implies that the hero would give heaps of gold as bride-price to her people; the spreading fragrance of the screwpine throughout the grove by the sea suggests that the heroine's marriage would make the whole land prosperous.

Kīrattāṇār - Pulavar (Poet)

See Kuṭavāyir Kīrattāṇār.

Kīrantaiyār - Pulavar (A Poet)

Kīrantaiyār is a corruption for Kīraṇ Tantaiyār. His poem finds a place in *Paripāṭal* (2). The poem in praise of Lord Tirumāl mentions the aeons of five great elements so long that they could not be measured by the astronomical numbers called *Neytal*, *Kuvalai*, *Ampal*, *Caṅkam*, *Kamalam* and *Veḷḷam*. Referring to the two incarnations of Lord Tirumāl, Kaṇṇaṇ and Baḷadēvaṇ, he refers to Kaṇṇaṇ as the younger by birth and elder in importance. By suitable similes he has finely portrayed the divine chest of Lord Tirumāl, the Goddess Tirumakaḷ residing therein and the beautiful jewels adorning it; he also describes the power and nature of the great Discus held by the great God. "Your complexion resembles sapphire; your eyes, a pair of lotuses; your truth the unfailing sun; your tolerance the earth, and your grace the pregnant clouds".

Praising Lord Tirumāl with sacred sacrifices the poem refers to the grace of the God in having given nectar to the Dēvas.

Kīrai - Ilaikkari (Cooked grains)

Peruṇcittiraṇār described to Kumaṇaṇ the state of indigence of his family. His wife clad in a dusty garment, ate only the greens growing in the dung-heap cooked without even salt; she had forgotten the taste of cooked rice or buttermilk (Puram.159:9-13).

Kīl - Kīlīṭam (Place beneath/bottom)

The panicum grew luxuriantly, producing ears of corn covering the stalk from top to bottom uniformly (Puram.120:8,9). The lame man at the bottom of a hill, looking up at a big honey comb, licked his empty hands pointed towards the bee-hive overhead (Kuru.60:1-4). The tree under which a false witness stayed would lose its brightness (Kali.30:10). As the great Brahmin with moist, matted locks (Lord Civaṇ) was seated on the high hills with Goddess Umai, the demon chief with twice-five heads trying to lift it up inserted his hands under the mountain and suffered when he could not withdraw them (Kali.38:1-5). The maid said to the hero that the heroine was made happy after he had amorous union with her under a fragrant *punnai* tree (Kali.136:13-14).

Kīlīr - Nīrin kīlppakuti (Water below the surface)

Maids adorned the fearful celestial demsels with wreaths of the red buds blooming on the stems beneath the surface of the water (Muru.29,30).

Kīlppaṭal - Aṭaṅkiyoḷukutal (Submission)

Monarchs and chieftains and others submitted themselves to the power of Peruṇcēral Irumporai (Pati.75:4,5).

Kīlppāl - Kīlkkulam (Low caste)

Āriyappaṭaikkaṭanta Neṭuṇceḷiyaṇ declared that

if a person belonging to the last among the four castes were to become learned, even persons belonging to higher castes would worship him (Puram.183:8-10).

Kīlmaṭai-Kaṭaimaṭai (Last sluice)

Kiṭṭivaḷavan was lord of the fertile territory where guests from hardy tracts were offered the scabbard-fish taken from the lower sluices by reapers of paddy, the tortoise captured by the tillers of the soil, the honey-sweet juice of the sugar-cane given by sugar-cane cutters and the water-lily culled by maidens (Puram.42:12-18).

Kīlmaram - *Accumaram* (Axle tree)

Salt-merchants usually kept an auxiliary axle-tree by the side of the main axle-tree of the carts (Puram.102:4,5).

Kīṭṭulakam - *Kīṭṭuḷḷa Ēḷulakaṇkaḷ* (The seven worlds below the earth)

Lord Tirumāl incarnating as Vāmaṇa measured with a single foot, the seven worlds beneath the earth, while the other foot had no place left to conquer (Pari.3:20).

Kīṭṛ - *Uḷavar* (Kīṭṭattulḷavar) (Farmers)

The white cataract flowing ceaselessly down the mountain would spread its waters in the fields of the farmers at the base of the hill (Pari.17:40).

Ku

Kuñkumam - *Cenniṟuppoṭi* (A red - coloured powder)
The waters of the Vaikai became turbid and impure because of the fragrant unguents and red-coloured kumkum paste used by people while bathing (Pari.Ti.2:88,89).

Kuccu - *Kuccuppul* (Cluster-grass)
The Veṭci warrior had stout legs, a handsome belly, broad chest, bright eyes, and a beard like cluster-grass and hair covering the ears and cheeks (Puram.257:1-4).

Kuñcarakkurala Kuruku - *Yanaiyañkuruku* (The adjutant-stork)
The joyous peacock and the big stork with an elephant's trumpeting sound, uttered cries mistaking the ceaseless drum-beat to be thunder in the rainy season (Akam.145:14-16).

Kuñcaram - *Yāñai* (Elephant)
Kaḷaṅkāykkāṇṇi Nārmuṭiccēral performed battle-sacrifice in the war-field where the streams of blood carried away even the slain elephants (Pati.Pa.4:10,11). At midnight after heavy rains, the tiger roared while attacking the trembling elephant in the hill-side (Akam.92:2-4).

Kuñcaravolukai - *Yāñai Kaṭṭiyacakaṭam* (Cart drawn by elephant)
Kaṭalpiṟakkōṭṭiya Ceñkuṭṭuvan defeating Paḷayan in battle, cut off his sacred neem tree and brought it home in a cart drawn by an elephant yoked to it with a rope made of the shorn-off hair of Paḷayan's women (Pati.Pa.5:13-17).

Kuñci - *Āṭavar Talaimayir* (Hair on a man's head)
The hero wore on his dark hair, a wreath woven with the variegated flowers blooming in the hill, in the field, on the branches and in the pool (Kuri.112-116).

Kuṭṭam - 1. *Ālam*(Depth)

The sea was dark and immeasurable, having depths where the shell fish grew (Akam.162:1-3). The heroine grieved to think of the hero coming alone by the difficult and dangerous track by night, swimming across the swift jungle-stream whose depth was immeasurable (Nar.144:7-10).

2. *Ālamāñna Nīrnilai* (Deep pond)
Fishermen with their children fished in the dark and deep pond where the red-streaked carp and the shrimp rolled about (Peru.270-274). The mango-fruit dislodged by the crane fell with a sound into the silent depths of the pond covered by the water-lily (Nar.280:1-3).

3. *Maṭu* (Deep pool)
Toṭittalai Viḷuttanṭinār looked back regretfully on his youthful days when he jumped with a sound into a deep pool, climbing a tree beside the banks and frightening the people there (Puram.243:5-11).

Kuṭṭi - *Vilañkin ḷamaippeyar* (Young one of an animal)
Sows with their litters of young piglets wallowed in the slushy soil made muddy when the toddy-brewing women washed the plates with water (Peru.339-342).

Kuṭṭuva - *Kuṭṭuvan Enpatan Viḷi* (Vocative form of 'Kuṭṭuvan')
Paḷyāñaićcelkelu Kuṭṭuvan was hailed as Kuṭṭuvan of golden wreaths victorious in war, who gave away big ornaments when he was happy with a little toddy (Pat.23:9,10). Kaṭalpiṟakkōṭṭiya Ceñkuṭṭuvan was addressed by Paraṇar as Kuṭṭuvan with a victorious army that destroyed the prosperity of the enemy territories (Pat.43:10,11).

Kuṭṭuvar - *Kuṭanāṭṭinār* (People in Kuṭanāṭu)
ḷaṅcēral Irumporai was lord of the land of

Kuṭṭuvars who delighted in drinking toddy (Pati. 90:26).

Kuṭṭuvaṇ - 1. *Kuṭṭanāṭṭaiyuṭaiya Cēravētaṇ* (The cēra king of Kuṭanāṭu)

The town of Kaḷumalam belonged to the munificent lord Kuṭṭuvaṇ with many chariots and horses (Akam.270:8,9). The heroine had fragrant tresses of hair redolent of the *kuṭalai* flower blooming in the tarns of Kuṭamalai belonging to Kuṭṭuvaṇ (Nar.105:7-10).

2. *Kaṭalpiṛakkōṭṭiya Ceṇkuṭṭuvaṇ* (A cēra king)

Muciri town belonged to Kaṭalpiṛakkōṭṭiya Ceṇkuṭṭuvaṇ adorned with golden chaplets; he gave away to suppliants who came to him, the produce from the hills and the sea (Puram.34:3, 7-10). Kuṭṭuvaṇ would not rest content with slaying his enemies in battle (Pat.47:1). Warlike Kuṭṭuvaṇ resembling the thunderous cloud whose lightning pierced the sky, rose against his enemies in great strength, encamping wherever required, with his armies multitudinous like the sea; when he found there was no one on earth to oppose his might, he grew enraged and threw his mighty spear at the sea, making the surging billows retreat before him (Akam.212:12-20).

3. *Cōḷiya Ēṇāti Tirukkuṭṭuvaṇ* (A cēra king)

Kōnāṭṭu Ericcilūr Māṭalan Maturaikkumaranaṇ artfully praised Cōḷiya Ēṇāti tirukkuṭṭuvaṇ while apparently censuring him: "Oh Poets of high renown! Do not think any more of Kuṭṭuvaṇ Lord of Veṇkuṭai with fertile fields, his broad chest bedaubed with sandal-paste, with his great sword in his mighty hand, even if the whole whold were to sing his praise' (Puram.394:1-5).

4. *Imayavarampaṇ Neṭuṇcēralātaṇ* (A Cēra Monarch)

Vaṇci city belonged to Kuṭṭuvaṇ, Imayavarampaṇ Neṭuṇcēralātaṇ, of the famous line of the Cēra Lords of the western country, with his fast chariot, and his sturdy arms that carved the symbol of the drawn bow upon the Himālayās in the north (Ciru.47-50).

5. *Palyāṇai Celkelu Kuṭṭuvaṇ* (A cēra monarch)
Palyāṇaic Celkelu Kuṭṭuvaṇ the Cēra monarch, destroyed the great fort of Akappa belonging to his enemies and set fire to it (Nar.14:3-5).

Kuṭṭuvaṇ Irumporai - Takaṭūr Erintu Peruṇcēral Irumporai (A cēra king who conquered Takaṭūr)
Iḷaṇcēral Irumporai was the son of Antuvaṇ Ceḷḷai, daughter of Lord Maiyūr Kiḷāṇ by her husband Kuṭṭuvaṇ Irumporai (Pati.Pa.9:1,2,7).

Kuṭṭuvaṇ Kaṇṇaṇār - Pulavar (A Poet)

His given name being Kaṇṇaṇār, this poet perhaps had the clan name Kuṭṭuvaṇ prefixed to his name. He might also have belonged to the Cēra royal family. In *Kuruntōkai* (179), the only poem composed by him, the maid invites the hero to stay the night in the house in the village as the sun has already declined and his hunting dogs have become tired; thus she indirectly urges him to expedite the marriage with the heroine.

Kuṭṭuvaṇ Kiraṇār - Pulavar (A Poet)

His given name being Kiraṇār, of the Kuṭṭuvaṇ clan, the poet perhaps belonged to the Cēra royal family. In *Puraṇāṇūru* (240), the poet laments the death of the munificent patron Āy Aṇṭiraṇ, describing how the bards fostered by him left in search of other patrons after the death of Āy with his women.

Kuṭṭuvaṇcēral - Cēra Iḷavaracaṇ (A Cēra Prince)

Kaṭal Piṛakkōṭṭiya Ceṇkuṭṭuvaṇ gave to Paraṇar, the faultless poet who sang his praise in a decad of poems, the revenue from the territory of Umparkāṭu belonging to him along with his own son Prince Kuṭṭuvaṇcēral (Pati.Pa.5.Footnote).

Kaṭa - Kuṭattaiyuṭaiyōy (He with the pot)

Kaṭuvaṇ Iḷaveyiṇaṇār hailed Lord Tirumāl as *Kuṭa* the Lord with the Pot (Pari.3:83).

Kuṭakku - Mēṭku (West)

The sun spreading its bright beams in all directions during the day, went towards the west for setting (Netu.72-74). The black cloud f eart

sucking the waters from the sea, rose above the mountains in the west and poured rain (Nar. 140:1).

Kuṭakkō Iḷaṅcērai Irumporai - Cēra Vēntaṇ (A cera king)

Also called Cēramāṇ Kuṭakkōccērai Irumporai The Patikam of ninth Decad of *Patirrupattu* refers to him as the son of Antuvaṇ Ceḷḷai, daughter of Maiyūr Kiḷāṇ by Kuṭṭuvaṇ Irumporai or Peruṅcērai Irumporai who conquered Takatūr. Peruṅkuṇrūr Kiḷār who composed this decad, has also sung about him in two other poems of *Puraṇāṇūru* (210, 211). The Patikam of the ninth Decad, referred to above, mentions his having overthrown, Kōpperuṇ Cōḷaṇ and Iḷam Paḷayaṇ Māraṇ along with their ally Viccikkō, capturing their five well-guarded mountain fortresses, as sworn by him. From the same Patikam we learn that he offered worship to deities according to mantric tradition, that he honoured his grandfather Maiyūr Kiḷāṇ, his minister, as more righteous than a high-priest. and that he performed a propitiatory sacrifice. Pūḷi country and Koṅkar country were under his rule as seen from the ninth decad poems. Poem (90) eulogises him: "You resemble the waters in your kindness; the sky, in your vast capacity for counsel; the ever-full sea that never goes down though the clouds may suck the waters, in your boundless wealth, undiminished by gifts to the poor; the moon shining in the midst of stars, as you are ever surrounded by your luminous court and kinsfolk...May the days of your life be as long as months, your months, years and your years, aeons, and the aeons, infinite like the astronomical number called *Vēḷam*." To Peruṅkuṇrūr Kiḷār who sang his praise, he gave thirty thousand gold pieces besides many other kinds of riches without his knowledge (Pati.Pa.9).

Kuṭakkō Netuṅ cēralātaṇ - Cēra Vēntaṇ (A Cera king known as Kuṭakkō Neṭuṅcēralātaṇ (Patirrupattu Patikm. 6), Cēramāṇ Kuṭakkō Netuṅcē-

ralātaṇ (Puram.62,63,368. Footnote), Kuṭavarkō-man Neṭuṅcēralātaṇ (Pati.Pa.5). Imaiyavarampaṇ Neṭuṅcēralātaṇ (Pati.Pa.2). Imaiyavarampaṇ (Pati. Pa.3) and Cēralātaṇ (Pati. Pa.4). He was born to Nallīṇi daughter of Vēḷiyaṇvēl by Utiyaṅcērai. His younger brother was Palyāṇai Celkeḷu Kuṭṭuvaṇ (Pati.Pa.2; Pa.3). Kaḷaṅkāykkāṇṇi Nārmuṭiccērai and Ātukōṭṭpāṭṭuc Cēralātaṇ were his sons by his wife Vēḷāvikkōmāṇ Patumaṇ Dēvi (Pati.Pa.4; Pa.6); by his wife Maṇakkīḷi the Cōḷa Princess, he sired Kaṭalpirakkōṭṭiya Ceṅkuṭṭuvaṇ (Pati.Pa.5). Paraṇar and Kaḷāttalaiyār have in their poems Puram. 62 and 63, lamented the death of this Cēra monarch, and the Cōḷa king Vērpakraṭakkai Peru viṇarakiḷi when they fought with each other in the battle-field; in Puram (368) the poet Kaḷāttalaiyār pathetically describes the fall of this great patron: "If we want to take tuskers from you, they are all lying dead in the battle-field; as for your tall chariots, they are lying smashed on the ground; your horses backed to death by swords, lie in streams of blood, like becalmed boats in a windless sea; is it for getting only the chaplet of gems lying coiled like a snake around your neck, that we came to you, beating on our tabor as we sang your praise?"

Kuṭakataḷ - Mēlaikkataḷ (The western sea)

Cēra monarchs ruled over a territory bounded by Kumari in the South, the Himalayas in the North, and the sea in the East and in the West, the people dwelling in hill and wood and land therein, doing obeisance to them (Puram.17:1-8). Clouds sucking up the waters of the Eastern sea, poured rains over the mountains beside the western sea, so heavily that day and night could not be distinguished from each other (Matu.238:239, 244). In the dewy season when the north wind blew cold, its bright orb becoming dimmer in the evening, the sun sank into the western sea (Akam.378:13-15).

Kuṭakkārru - Mēlaikkārru (West wind)

The heaps of paddy winnowed in the west - wind

resembled the golden Mēru mount in the north (Peru.240,241).

Kuṭacam – *Veṭpālai* (A flower)

The white – coloured *veṭpālai* was among the flowers culled by the heroine and her maids at play (Kuri.67).

Kuṭaccūl – *Cilampu* (Anklet)

The heroine, suppressing the tinkling sound of her lovely anklet curved like a bow came timidly at midnight when the village slept and embraced the hero (Akam.198:9 – 11).

Kuṭaṇcūttavar – *Kuṭappāl Tarum Pacu Iṭaiyar* (Herds-
men of milch-cows yielding pots of milk)

The heroine's relatives sent into the arena, murderous bulls to be overcome by the challenging shepherds and the herdsmen of cows yielding pots of milk (Kali.107:1-4).

Kuṭaṇcūttu – *Kuṭappāl Tarum Pacu* (Cow yielding
a pot of milk)

The heroine said to the hero: "If you are a herdsman of the shepherd-clan, my kinsfolk are herdsmen of cows that yield pots of milk" (Kali.113:9,10).

Kuṭaticai – *Mēṛku Tīcai* (The west)

Nakkīrar blessed Ilavantikaippaḷli Tuñciya Naṇ-māraṇ that he might live long, well – established like the sun with its parching rays and the moon with its cool-beams (Puram.56:23-25). Setting in the west in the evening, the Sun rises in the East dispelling the darkness that had spread over the earth (Pati.22:33-34).

Kuṭantampaṭṭal – *Valipāṭu Ceytal* (Offering worship)

The Kuṇava maiden set up a bright arena with a cock-flag fluttering, for the frenzied ritual dance; daubing the place with white mustard and ghee, she chanted the *mantras* ordained for the occasion, and offered worship to Lord Murukan strewn luxuriant flowers to invoke the God (Muru.227-229,244).

Kuṭantai – 1. *Cōlarkkuriya Nakar* (A city belonging to the Cōḷas)

Cōḷa kings with victorious spears, kept safely at Kuṭantai, the tributes given by the defeated foes (Akam.60:12-15).

2. *Valaivu* (Curve)

The male quail after eating the white sesame seeds kept for drying in the courtyard, harassed the field-rat with curved ears resembling the pericarp of the *koṇku* flower (Puram.321:1-5).

Kuṭantai Vāyil – *Cōlarkkuriya Nakar* (A city belonging to the Cōḷas)

Kuṭantaivāyil belonged to the bounteous Cōḷa kings who gave chariots as gifts to suppliants (This place near Kumbakoṇam is now known as Kuṭavācal) (Nar.379:7).

Kuṭanāṭu – *Cēraṇaṭu* (Cera country)

Āṭukōṭṭāṭṭuc Cēralātaṇ gave away to brahmins tawny-coloured cows and a village in his Kuṭanāṭu (Pati.Pa.6:4,5,11).

Kuṭapulankāvalar – *Cērar* (The Cēra kings)

Kuṭṭuvaṇ who carved the symbol of the Bow in the Himālayās in the North belonging to the enemy, came of the Cēra line of kings (Ciru.47-49).

Kuṭapulam – 1. *Mēṛkiṭam* (Western side)

Kiḷḷivaḷavaṇ conquering Vañci, destroyed his enemies and piled them up in the western side of the city like a heap of sheaves being subjected to a second treading on the threshing floor (Puram.373:24-26).

2. *Potiyamalai* (The Potikai mountain)

On the round white stone brought by the northerners, a fragrant paste was made using a piece of sandalwood from the Potikai mountain to grind together other spicy ingredients (Akam.340:1-168).

Kuṭapulaviyaṇār – *Pulavar* (A Poet)

Avvai D. explains his name as a man with a wide

learning hailing from Kuṭanātu. Two of his poems on Pāṇṭiya Neṭuñceliyaṇ, are found in *Puraṇāṇṭu* (18,19). In the first poem (18), he begins by praising the glory of his ancestors and then advises him to create water-resources in his land for the prosperity of the people of the country as water is the most essential thing for life in the world. In *Puram.* (19), he describes a battle-field and the bravery of matrons who proudly sent their sons to die for their king. The king's strong and broad chest resembled the stone-trap set up by hunters for catching tigers, says the poet in a rare comparison.

Kuṭam - 1. Kalattin Vakai (A kind of vessel)

At dawn, field-labourers who had sifted the hay after the second-threshing by the bulls, quaffed the sour essence of tender mangoes pickled in new pots, like bulls lapping up water from a pool (*Akam.*37:5-11). The folded bud of the thorny-leaved screwpine flower, rotund in the middle like a rice-pot, blossomed in the grove by the sea (*Nar.*335:4,5).

2. Kuppi (Bottle/container)

The minstrel was directed to go to a patron where he could enjoy drinking to the full, the toddy from a blue-coloured bottle rotund like a blown-up spathe of an arecanut tree (*Peru.*380-382).

3. Kaṭṭirkāl (Legs of a cot)

The legs of the Queen's couch were thick and rotund towards the end like the swollen breasts of pregnant women (*Netu.*120-122).

Kuṭampai - 1. Kūṭu (Nest)

At dawn, the birds too sent forth their cries from the nests on the tall branches of trees (*Puram.*397:1,2). At midnight the *aṇṇil* in its first pregnancy called for its mate from its nest made of twigs on the thick frond of the palmyrah tree (*Kuru.*301:1-4). The female sparrow having come to know of the infidelity of its mate, stood with its young ones at the entrance

of their nest and prevented the male from entering it (*Nar.*181:1-5). Birds after preying upon the fish in the sea flew to their nests in the grove (*Nar.*382:3,4).

2. Tōrkūṭu (Quiver made of leather)

Vaṭukar warriors in the wilderness, had a quiver made of neat's leather, and angry hounds (*Akam.*381:6,7).

3. Vīṭu (House)

The heroine, disliking her stay in the house made of screwpine leaves, went to the grove where she grieved, her beauty withering away, while the bees buzzed around her dark tresses adorned with flowers (*Nar.*270:1-4).

Kuṭamalai - Mērkumalai - (Western Mountains)

When the Sun that rose in the Eastern Sea, set behind the Western mountains after making the day bright, distressing eventide came (*Nar.*215:1-3).

Kuṭar Kuṭal (Intestines/entrails)

The red-eared vulture pulled out the entrails of the slain warriors, like election officials taking out the palmyrah-leaf ballots, from inside the pot after scrutinizing the seals (*Akam.*77:7-11). Upon the bloody horns of murderous bulls that had killed opposing bulls, entrails lay coiled like the red garland upon the crescent of the Lord of the Axe (Lord Civan) (*Kali.*103:25-27).

Kuṭavar - 1. Kuṭanāṭṭavar (Cēras)

Karikārperuvaḷattāṇ fought victoriously against the Cēras, putting out their enthusiasm (*Pat.*276).

2. Iṭayar (Cowherds)

Cowherds would relieve the hunger of wayfarers offering them the common-millet rice, well-polished by their matrons, and cooked in the milk of sleek cows (*Akam.*393;3,16,17).

Kuṭavarkō - 1. Kuṭanāṭṭārin Aracaṇ (King of the people of Kuṭanātu)

Āṭukōṭpāṭṭuc Cēralātāṇ, king of the people of

Kuṭanātu was like a close-fitting armour to his maḷava warriors (Pati.55:8,9).

Kuṭavar Kōmān Neṭuñcēralātan - (A cēra monarch)
Kaṭalpiṣakkōṭṭiya Ceṅkuṭṭuvan was the son of queen Maṇakkīḷi and Neṭuñceralātan, king of the people of Kuṭanātu, whose prowess was dreaded by the northerners (Pati.Pa.5:1-3).

Kuṭavarai - 1. *Mērkuppuraṁ* (Western side)

The heroine was slender and graceful in nature like the image drawn on the western side of Kolli Hills by the fearful black-eyed deity of the mountain belonging to the Cēra king (Kuru. 89:4-7). The heroine had the beauty and grace of the image seen in the bright moving sun, the image carved by the deity in the western side of the Kolli mountain with fruitful jack - trees (Nar.192:8-11).

2. *Mērkumalai* (Western Mountains)

The heroine had fragrant lovely tresses adorned by the *kuṇḍalī* flower haunted by the bees in the pool in the western mountain belonging to Kuṭṭuvan (Nar.105:7-10).

Kuṭavāyil - *Ōr Ūr* (A town)

The heroine was noble and pleasant like the cool town of Kuṭavāyil with its never-decreasing new produce, settlements of houses with plenty of old paddy, ponds where elephants rested and dense defensive forests (Akam.44:15-18). Poet Kīrattañār belonged to this place. (While all other footnotes refer to Kuṭavāyil as the western gate of Ūraiṭur, only Akam. 44 calls it a town by itself. As Kuṭavāyil is near Kumbakōnam, 'Kuṭantai Vāyil' might have become corrupted to Kuṭavāyil. PPI.P.284).

Kuṭavāyirkōṭṭam - *Cīraiccālai* (A Prison in Kuṭavāyil)

Cōḷaṇ Ceṅkaṇāṇ defeated Cēramāṇ Kaṇaikkāl Iruṁporai in the battle of Tiruppōrppuram and kept him in Kuṭavāyil Prison (Puram.74.f.n.)

Kuṭavāyil Kīrattañār - *Pulavar* (A Poet)

Known as Kīrattañār as well as Kuṭavāyir Kīrattañār, this poet has composed on the whole, eighteen poems (Puram.242; Akam.44,60,79,119,129, 287,315,345,366,385; Kuru.79,281,369; Nar.27,42,212,379) according to Vaiyapuri Pillai's Caṅkam edition. Though Dr.U.Ve.Ca.'s edition has Kuṭavāyil Nallātāṇār, as the author of Puram. 242, and Kuṭavāyir Kīraṇakkaṇ the author of Kuru. 79 and the Vēṅkaṭaviḷakku has Ūraiṭur Calliyaṅkumaṇār as the author of Akam. 44, from a study of form and matter it is evident these poems were also written by Kuṭavāyil Kīrattañār. Besides, Akam. 35, too may be taken to be the work of this poet, though Ammūvaṇār is mentioned as the author by the Caṅkam edition of V.P. Puram. 242 highlights a tragic feeling of the poet on the death of a patron; "Peruñcāttan son of Ollaiyūr Kiḷāṇ is no more; youth will not wear you, braceleted women will not cull you, neither the minstrels nor his wife will adorn themselves with you - not knowing this, Oh, jasmine, why have you bloomed in Ollaiyūr country?" Most of the poems of this poet are set in *Pālai genre*. In Akam. (35) he has portrayed, the misery of a mother whose daughter has eloped with her lover: "My innocent girl has become an alien to me as she has boldly left with her lover across the wilderness; however her loving spouse escorting her to an unknown country, gives his chest for her to slumber on". References to many kings and their cities and towns abound in his poems. Akam. 44 refers in detail to one Paḷayan, the commander of Cōḷaṇ Perumpūṭ Ceṇṇi who attacked the six auxiliaries of the Cēra king, Naṇṇaṇ, Ēṇrai, Atti, Kaṅkaṇ, Kaṭṭi and Puṇṇurāi in their war-camp and was killed in battle after he had destroyed most of his enemies; at this his master the Cōḷa monarch made war on the Cēra, and capturing the Cēra commander Kaṇaiyaṇ, seized also the town of Kaḷumalam in Cēra country. Place names are mentioned together with those of the kings, like Aḷumpil of Perumpūṭ Ceṇṇi (Akam.44), Toṇṭi of

Porayan (Akam.60), Kūṭal of Perumpeyar Vaḷuti (Akam.315) Nīḷal of Evvi (Akam.366) Uṇantai of the Cōḷas (Akam.385).

Kuṭavāyir Kīraṇekkaṇ - *Pulavar* (A Poet)

See Kuṭavāyir Kīrattanār.

Kuṭāri - *Maḷuppaṭai* (A weapon - the battle-axe)
The God, cut to pieces the embryo formed by his amorous union with Goddess Uma, as requested by Lord Indra (Pari.5:34,35).

Kuṭāvaṭi - *Valainta Aṭi* (Bent-leg)

Among the presents piled up in the palace-yard of Nannaṇ, the bent-legged bear-cub was also one (Malai.501).

Kuṭi - 1. *Kuṭimakkaḷ* (Citizens)

Veḷḷaikkūṭi Nākaṇar advised Kiḷḷi Vaḷavaṇ that the royal white canopy of the king was not to protect him from the sun, but to relieve the distress of the citizens (Puram.35:19-21). Āṭukōṭṭ-pāṭṭuc Cēralātaṇ protected his citizens like a foster-mother tending an infant (Pati.Pa.6:9). Citizens of the villages of the enemies of Neṭuñceliyaṇ suffering from hunger, went to their kindred in other lands for seeking help (Matu.167,168). As the warriors with big bows had often seized the herds of milch-cows, the prosperous village-common became desolate, the citizenry having fled from the place (Akam.377:4-6). The heroine's eyes grew agitated and shed tears, like the distressed citizens living under a king whose administration became unrighteous (Kali.34:14,15).

2. *Maṇai* (Mansion/House/Homestead)

The small village had fine houses surrounded by lands where dry-crop was cultivated (Puram.324:8). Minstrels were guided and instructed to go and stay at the houses of shepherds on their way where they would get cooked millet-rice with milk (Peru.166-168). The hero stayed at night for dinner in the settlement with a few home steads beside a hill (Akam.187:12,13). The small village had fine homesteads where the householders distributed

much food to their guests, from the courtyards strewn with sand that had covered up the black-stem of the palmyrah trees (Nar.135:1-4).

3. *Kulam* (Clan/tribe/lineage/race)

Tāmappalkaṇṇaṇār said to Cōḷaṇ Māvaḷattāṇ that showing tolerance to those who offended them, came easily to persons of Cōḷa lineage (Puram.43:18,19). Kōvūr Kīlār, anxious to make peace between the warring Nalaṅkiḷḷi and Neṭuñkiḷḷi said to them: "If one of you lose in the war it is the loss of your race; it is not possible for both of you to win; your action therefore is not becoming of a member of your lineage" (Puram.45:5-9). Kaṭalpiṇakōṭṭiya Ceṇ-kuṭṭuvaṇ slew in battle nine men of the cōḷa royal lineage renowned in warfare (Pati.Pa.5,18,19). Herdsmen born in pedigree families coming after the blemishless lineage of the Pāṇṭiyas, offered worship to the Deity saying: "Our king of the South brings home the wealth of other monarchs slaying them in battle; may the rich produce of the South belonging to him, yielded by sea and land, ever increase to the glory of our lord, the scion of an ancient dynasty (Kali.105:1-7).

4. *Kuṭumpam* (Family)

The king would follow only the righteous path of the wisest among all the sons of a family and not necessarily the eldest (Puram.183:5-7). Āṭukōṭṭpāṭṭuc Cēralātaṇ, made the small families of the suppliants prosper (Pati.59:7). Player-minstrels were guided to go to the huts thatched with poles and grass, in the big villages, where they would get from the families living there, sour porridge cooked with rice and beans (Malai.436-439). The family of one who selfishly tries to increase his own wealth while his kindred suffer, would waste away day by day (Kali.149:8,9).

5. *Ūr* (Village/hamlet)

The forester, carrying in his hand the porcupine shot by him, went joyously to his hamlet, his hounds following him (Nar.285:3-7).

Kuṭikkataṇ – *Kuṭimakkaṭkārurum Kaṭamai* (Duty to citizens)

The Cōḷa monarch Iḷamperuñcenni with ever-victorious and sturdy arms, engaged himself in war as a part of his duty to his citizens (Akam. 375:9-12).

Kuṭikaḷ – *Kuṭimakkaḷ* (Citizens)

The Tamil citizens of Maturai city resembling the lotus blooming from the navel of Lord Tirumāl, were like the pollen of the lotus (Pari. Ti.7:1-5).

Kuṭiñai – *Pērāntai* (The great barn-owl)

The tabor sounded by the base-born drummer till his fingers became red, echoed along with the hooting of the great owl in the tiger-haunted hill (Puram.170:5-7). The husking-song sung by the women pounding mountain-paddy, sounded along with the hooting of the great owl in the hillside (Akam.9:11-13). The hero said that the goodly village of his beloved, was adjacent to the hill-side full of rocks where the great owl hooted and the peacocks danced (Aink.291).

Kuṭippātu – *Kuṭippiṇantāriṭattu Vaḷivaḷi Varum Narpaṇpu* (Good qualities that are passed on in a noble family)

The king, asked his attendant to give the toddy intended for him to one of the many warriors, cherishing the noble qualities of their ancient families (Puram.289:4-7).

Kuṭipurāṅkāttal – *Kuṭimakkalaip Pātukāttal* (Protecting the citizens)

The pale sallowness of the heroine disappeared when the hero who had parted from her, returned and embraced her, like the enemies who fled with the coming of the armies of the Pāṇṭiya king who protected his citizens first before taking care of himself (Kali.130:19-21).

Kuṭipurantarunar – *Vēḷaḷar* (Husbandman/cultivators)

Imayavarampaṇ Neṭuñcēralāṭaṇ protected the merchants selling eight kinds of grains, and the

husbandmen engaged in cultivating the lands, who fostered the people. (Pati.13:23,24).

Kuṭimai – *Kuticcirappu* (Family Honour)

The maid said to the hero who kept coming to the tryst with the heroine without arranging for the marriage: “Will it not amount to a slur on your family-honour, if you were to leave the heroine who has lost her charms after union with you under the *punnai* tree, her bracelets coming loose from her arms?” (Kali.135:6-9).

Kuṭil – *Kuticai* (Cottage/Hut)

The conical hut was thatched with fresh hay (Peru.225).

Kuṭumi – 1. *Uccikkoṇṭai* (Crest)

Beside the black burnt-out corn-bins in the big mansions in the territory of the enemies invaded by Neṭuñceliyaṇ, the crested male barn-owl screeched with its mate (Matu.169,170). The horned-owl with a crest, continually hooted at intervals. (Akam.265:19). In the grove by the hillside, the peacock with a bright sapphire-spotted crest and ocelli, danced joyously (Nar. 357:4-6).

2. *Talaimayir* (Hair on the head)

Peruñcittiranār said to Kumaṇaṇ, that his son with sparse hair like a mane on his head, suffered from hunger, not getting any milk from his mother’s withered breast (Puram. 160:18,19). The soldier with hair like a mane, lay upon his shield hit by an arrow (Puram.310:6-9). The elderly soothsayer, who could foretell the future, had a cloth wrapped round his tuft of hair and a curved wand from which hung a small bag (Akam. 195:12-14). The horses drawing the chariot of the hero had tufts of hair like the hair in front of the heads of young brahmin boys (Aink.202).

3. *Mutukuṭumip peruvaḷuti* (A Monarch)

Karikīḷār blessed Pāṇṭiyaṇ Palyākacālai Mutukuṭumip Peruvaḷuti thus: “Oh, noble Lord

Kuṭumi of tireless bounty! You are not arrogant at your victories. May you live in splendour like the cool-rayed moon and the bright-rayed Sun" (Puram.6:25-29).

4. Nūni (End/top)

Peacocks with spots on their fantails resembling the sides of a tabor, pecked at the bittergourd fruit ripening at one end of its stem (Akam. 15:3-5). Wearing brightly on his head, neem flowers fixed to the white frond from the top of a palmyrah tree, the hero went across the hilly wilderness (Kuru. 281:2-6).

5. Cikaram (Peak)

A few of the mountains in the world are useful; among them too, very few are those, beloved of the deities and on whose peaks the clouds rest (Pari. 15:4-10).

Kuṭumikkōmān - Mutukuṭumip Peruvaḷuti (A Pāṇṭiya king)

Neṭumpalliyattanār praised the munificence of Mutukuṭumipperu Vaḷuti of great wealth; addressing the minstrel's wife he said that if they went to see the great king they could rid themselves of their poverty giving up for good their watery gruel (Puram.64:5-7).

Kuṭumikaḷaital - Muṭiyēṭtāl (Shaving off the first hair of a child)

Iṭaikkunrūr Kiḷār sang in wonder at the youth of Pāṇṭiyaṇ Neṭuñceliyaṇ who went to war against his enemies: "Oh, who is it that stands bow in hand, on the deck of the chariot, brightening the ornamental shaft in front of him, the *uḷiṇai* vine adorning his head from which the first hair has just been shaven off?" (Puram.77:2-6).

Kuṭumikoḷḷital - Muṭikkalaṇai Kaippaṇṇi Velluṭal (Seizing the crowns of foes)

Toṇṭaimān Iṭantirayan preferred to capture his enemies' forts, and seizing their jewels adorning their heads, make a crown of victory for himself;

he would not agree to make peace with them, even if they offered it (Peru.450-453).

Kuṭai - 1. Veṅkorrakkuṭai (White canopy of state)

Kārikkiḷār said to Mutukuṭumip Peruvaḷuti: "May your royal canopy be lowered when circum-ambulating the temple of the Lord of Three-Eyes" (Puram.6:11-18). Like wealth and happiness following righteousness, the royal canopies of the Cēra and Pāṇṭiya monarchs, followed behind that of Cōḷaṇ Nalaṅkiḷi, which shone ahead like the full moon (Puram.31:1:4). Petty kings who could not stand before the might of Karikāl Vaḷavaṇ encamped with his armies at Vākai battle-field, fled from the place leaving behind their nine royal umbrellas in broad day - light (Akam.125:17-22). The shade of the tree was cool like the righteous rule of a king who protected the world (Nar.146:4,5). Soldiers said to a king: "Your royal umbrella is meant to protect, those under its righteous shade; is not this woman within its pale? Please extend your grace to her" (Kali.99:8,9). Lord Tirumāl, all by Himself protects the thrice-seven worlds with grace as the umbrella and righteousness as its rod (Pari.3:74-76).

2. Paṇaiyōlaiyāṇṇiyaṇra Kuṭai (A container made of palmyrah-leaf resembling an umbrella) Labourers in the field, drank out of a container made of green palmyrah-leaf that had been seasoned in the warm sun, the sour juice of the tender mangoes pickled in the new pot (Akam.37:7-11). Women deserted by their husbands who had enjoyed their charms, were like the palm-leaf basket cast aside after being used to scoop water to satisfy thirst (Kali.23:8,9).

3. Kavikai (Canopy)

In the wood, *kōṇkam* flowers blooming like canopies, shone like stars in the sky at dawn (Nar.48:3,4). The hetaerae lifted up and embraced the son of the hero, in the shade of the canopy (Kali.84:11-15). At Irunṭaiyūr people carrying

sacrificial offerings, canopy, fragrant smoke and flowers, worshipped at the temple of Lord Āti-cēṭaṇ (Pari.Ti.1:44-46).

4. Kuṭalai (Hollow basket for flowers)

The spathe of the arecanut tree resembled a long hollow basket containing many flowers strung together (Akam.335:14-15).

2. Kīrṛukkūtu (A conical hat made of palmyrah-leaves)

The labourers plucking weeds, in the field, wearing conical hats to protect them from the rain, looked like a herd of antlered deer (Akam.194:6-9).

Kuṭaiccūl - Cilampu (Anklet)

The women of Āṭukōṭpāṭṭuc Ceralātaṇ adorned with shining anklets, were known for their submissive behaviour and learning (Pati.57:11-13).

Kuṇṭu - 1. Ālam (Depth)

In the deep moat outside the walls of the fort, there were fishes like āral, varāl, keṭiru and vālai (Puram.18:8-10). Palyānaicelkaḷu Kuṇṭuvan conquered a great fort called Akappā with at defensive forest, a deep moat, tall walls and bastions (Pati.22:24-27). Neṭuñcelṇyan conquered the fortresses of his enemies, with dense defensive forests, deep moats and gates (Matu.64-67). The red-faced female monkey that had mated in stealth with the male monkey, afraid of its tribe, climbed the branch of the vāṅkai tree, and adjusted its dishevelled hair, looking down at the deep mountain-pool below (Nar.15:5-11).

2. Paḷḷam (Pit)

The old town had long streets pitted with hollows made by the wheels of heavy chariots passing over it often (Peru.397).

Kuṇṭukaṭpāliyaṭaṇār - Pulavar (A Poet)

Dr U.Ve.Ca. and P.N. explain the poet's name thus: His given name being Ātan and Pāli his native place, he might have had deep-set eyes,

hence the name 'Kuṇṭukaṭpāliyaṭaṇār'. V.P. too concurs with this view. Avvai D. would take the name to be a corruption of Kuṇṭukaṭ Pāliyaṭaṇār. He has composed two poems, *Puranānūru* (387) and *Narṇṇai* (220). In his Puram. poem, he has sung the praise of Cēramān Cikkaṇ Paḷli Tuñciya Celvak Kaṭuṅkō Vāliyaṭaṇ. The tributes given to him by the conquered kings were given away by Celvak Kaṭuṅkō Vāliyaṭaṇ to bards and suppliants relieving their poverty. A drummer bard is made to say that the monarch gave away tuskers, horses and herds of cattle along with servants and heaps of paddy, making the bard wonder if he were dreaming it all. The poet blessed the king that he might live for days longer than the sands in the Porunai river and the grains of paddy yielded by the fields watered by that river. In his *Narṇṇai* poem the maid recommends the hero unto the favour of her mistress as if he had come riding through their streets on a horse of palmyrah-leaf stem.

Kuṇṭai - Kuṇmai (Shortness)

The jasmine creepers, covered the top of the spurge-plant with its short twigs and sharp thorns (Akam.184:7-9).

Kuṇakku - Kīlakku (East)

When the moon rising in the east dispelled the darkness, Ōymāṇ Nalliyakkōṭaṇ welcomed the minstrel standing at the foot of the bin for storing grains, and relieved him of his poverty with his gifts (Puram.376:6,8,1,5). The river Kāviri in floods after the heavy rains in the mountains flowed due east fostering the earth, enriching the fields and making them prosperous (Pati.50:1-6). The hero comforted, his heart saying: "Again one day, my beloved will come to me with the moon rising in the East; therefore grieve not" (Nar.356:7-9).

Kuṇakaṭaḷ - Kīlakkaṭaḷ (The eastern sea)

Yāṇaikkaṭcēy Māntarañcēral Irumporai came of a line of kings who ruled over a vast terri-

tory enclosed by Kumari in the south, the great Himālayā range in the north and the eastern sea and the western sea (Puram.17:1-8). In the sea-front at Kāvīrīpūmpaṭṭiṇam, were heaped up the pearls engendered in the southern sea and the coral produced by the eastern sea (Mutu.189). When the sun rising from the eastern sea, spreading its rays during the day, sank behind the western hills, evening came (Nat.215:1-3).

Kuṇaṅkaḷ - Paṇpukaḷ (Good qualities)

The hero's concubine said to him "Won't your friend, who praises you as a good man with good qualities, ignoring your bad behaviour towards me, come to see your chest divinely redolent of the fragrant tresses of your hetaerae on which you slumbered?" (Kali.71:17-20).

Kuṇaticai - Kiḷakkuticai (Eastern direction)

Kōvūr Kiḷār making a war-bard his mouth-piece said: "Even if the planet Venus were to go from East to West or from West to East, or from North to South (causing drought) or to stay for a long time in the South itself, Kiḷivaḷavan, will give me plentifully what I need; may his feet endure!" (Puram.386:20-25).

Kuṇapulāṅkāvalar - Cōḷar (Cola kings)

Cempīyaṅ with bracelets on his arms, who destroyed the forts of the enemies, came of the royal cōḷa line, the guardians of the East (Ciru.79-82).

Kuṇam - Paṇpu (Good qualities/characteristic)

The characteristic quality of Kuriṅcipāṭṭu is seen in its subject-matter which deals with Righteousness, Wealth and Happiness (Kuri.Ve.2). Righteous persons who acknowledged the characteristic Grace of Lord Murukan, and those noble souls fit to be venerated by men of great austerities, will attain the divine feet of the Lord (Pari.5:71-78).

Kuṇaṅ - Paṇpu (Natural quality/graces/characteristics)

"The good graces of my beloved still envelope

me, though I have crossed the distant Vēṅkaṭa mountain of Pulli" said the hero communing with his heart (Akam.83:9-14). The hero said to his companion that it would be difficult to live with the passion of love, if it were to cause so much pain, even though the heroine's words were sweet as ambrosia and her own nature equally sweet (Kuru.206). Women whose natural qualities had been enjoyed by their loving husbands, would look like flowers that had been cast away after being worn, if their husbands deserted them (Kali.23:12,13).

Kuṇil - Kaṭippu (Stick)

The cataract sounded like a drum beaten by a stick (Puram.143:9). Herdsmen shook down mangoes from the trees using sugar-cane as a stick (Aink.87:1,2).

Kutir - Nerkaṭu (Bin for storing paddy)

In the courtyards of the people in *Mullai* tract, storage-bins stood like herds of cow-elephants (Peru.185,186).

Kutirai - 1. Pari (Horse)

Maḷavars had fearsome horses (Akam.1,2). The bamboo that had been bent and released sprang into the sky like a horse leaping up when untied (Kuru.74:1,2). Māyōn, (Lord Tirumāl) tore open the mouth and slew with his bare hands the horse with tresses (Kēci, the demon) sent against him by his enemies (Kali.103;53-55).

2. Kuṭiramalai (Horse-hill)

Eḷini adorned with convolvulus flowers, was Lord of the horse that could not be ridden (i.e Horse hill), (Puram.158:8,9). In the deep pool in the rock beside the cloud-capped Horse-hill belonging to Piṭṭaṅ, the blue-lily bloomed because of the rain-drops (Akam.143:12-15).

Kutirait Taṟiyaṅṅār - Pulavar (A Poet)

P.N. conjectures that Kutirait Taṟi might refer to a place (History of Poets of *Naṟṟinai*). Avvai D. opines however that it might refer to Kutirai

Turai, a coastal town in South Canara, where horses might have been imported from the west. In the only poem by him in *Narṇai* (296), the heroine left alone by the hero who has gone to seek wealth abroad, describes her sad state. The cassia blooming in the rainy season looking like the ornamental plate on the forehead of an elephant, falls down after the season is over. So too she was sure to die in the absence of the hero.

Kuntam - *Erikōl* (Dart/lance)

Warriors stayed in a palisade made of shields and lances with a fretwork of flowers, stuck into the ground, the rectangular area secured with ropes tied to poles in the corners (Mul.40-42).

Kuppai - 1. *Kuviyal* (Heap)

Neṭuñceliyaṇ conquered Mūttūrukkūṛam with its heaps of paddy belonging to Mutuvēḷir (Puram.24:21-23). A certain noble lord, having given away most of the heap of common-millet produced in the land to his creditors, the rest was consumed by the hungry minstrels who came to him (Puram.327:2-4,7). Farmers rested with their bulls, beside the circular heap of paddy under the shade of the *marutam* tree in summer (Akam.37:15-17). The heroine's slender arms became emaciated like a heap of white salt dissolving in the heavy rain (Akam.206:14-16). Flocks of herons would bide their time to prey on the plump fish in the slush in the drying pond, perched atop the white heap of sand (Nar.291:1-4).

2. *Kāṭṭam* (Throng/A collection)

In the water-front beside the grove of Tittai Veliyaṇ, a school of small white shrimps attacked a vessel laden with gold (Akam.152:5-8).

3. *Kuppaimēṭu* (Dung-heap)

The heroine said to herself: "There is no one to help me in my love-sickness, which seems fated to run its course resulting in my death; like the fight between two cocks on a dung-heap that

continues till the bitter end, with none to stop them" (Kuru.305:6-8).

Kuppaikkirai - *Kuppaiyil Muḷaitta Kīrai* (Green/pot-herb growing on a refuse/heap)

Peruñcittiraṇār said to Kumaṇaṇ that his wife reduced to extreme want, plucked the tender shoots of a green plant growing on a dung-heap whose leaves had already been used earlier, and cooked it without salt or butter-milk, to be used as their only fare (Puram.159:9,10).

Kuppaikōḷiyār - *Pulavar* (A poet)

This poet, whose given name is not known, is called Kuppaikōḷiyār from a fine description of two cocks fighting on a dung-heap. The heroine closely confined to her house by her mother, describes her pathetic state thus: "Though the bright fire of passion burns me to my very marrow, the strict watch round me makes it impossible for me to go and meet my lord; he too has not come to relieve my distress; in such a plight, my sickness will end only in my death, like the fight of two cocks on a dung-heap to the bitter end, with none to stop them".

Kuppaivēlai - *Kuppaikkīrai* (A pot-herb growing on dung-heap)

The minstrel's wife ashamed of her poor fare of green leaves rowing on a refuse-heap and cooked without salt, being seen by others, closed her door and partook of the same with her family (Ciru.136-139).

Kumattūr Kaṇṇaṇār - *Pulavar* (A Poet)

His given name being Kaṇṇaṇār, this poet was called Kumattūr Kaṇṇaṇār, to distinguish him from the another poet of the same name. Kumattūr has not been clearly identified. Avvai D. in his 'History of Poets of *Paṭirruppattu*' conjectures that Kumattūr could be either Ōṅkēru Mārkatuk Kumattūr in Andhra(modern Guṇṭūr) or Ōymāṇāṭṭu Kumattūr, but prefers the latter, As the hero of the Caṅkam classic *Cirupāṇār rrup-*

paṭai happens to be Ōymānāṭṭu Nalliyakkōṭaṇ, the Kumattūr mentioned in an inscription dating back to the 2nd or 3rd century could refer to Kumattūr of this Kaṇṇanār. Present-day Muṭṭur near Tiṇṭiṇaṇ, (Ōymānāṭṭu of old) could also have been Kumattūr in the past. As Imayavarampaṇ Neṭuñcēralāṭaṇ gave him five-hundred villages as 'Pramatāyam' it can be surmised that the poet was a brahmin. For singing the second decad of *Patirruppattu* the Cēra king gave him besides, a share of the revenue from the south. The poet has fancifully described the naval exploit of Imaiavarāmpaṇ Neṭuñcēralāṭaṇ who destroyed the Kaṭampars cutting down their sacred *kaṭampa* tree, by comparing him with Lord Murukaṇ who went into the sea and destroyed the Demon chief Cūrapaṇmaṇ (Pati.11). His description of the countries of the enemies before and after Imaiavarāmpaṇ Cēralāṭaṇ's attack, their former prosperity and their subsequent desolation is remarkable. His praise of Cēralāṭaṇ's valour, military exploits, the greatness of his queen, and his own munificence, are found in the second decad, which the poet ends with a tribute to his mother who bore him.

Kumaṇa - *Kumaṇaṇ eṇṇa peyariṇ aṇmai viḷi* (Vocative for 'Kumaṇaṇ')

"Oh lord Kumaṇa! of well-wrought chariots"!
(Puram.158:26).

Kumaṇaṇ - *Vaḷḷal* (A munificent patron)

Lord of Mutiram mountain, this chieftain was, of a later date than the last seven patrons (Puram.158). He has been eulogised by the poets Peruñcittiraṇār and Peruntalai Cāṭṭaṇār. His martial valour and his munificence are highlighted by the poets in the fine epithets used by them. Peruñcittiraṇār tells his wife to give away to all, the many gifts he had been given by the Lord of Mutiram Mountain (Puram.163). When he had been banished by his younger brother to the forest, Peruntalai Cāṭṭaṇār came to him seeking a gift; not having anything to give him, the noble chieftain gave his sword to the

poet, asking him to cut off his head and take it to his brother as the latter had offered reward for Kumaṇaṇ's head (Puram.164,165).

Kumarā - *Murukā* (Vocative form of Lord Murukaṇ)
Lord Murukā was addressed thus: "Oh Lord Kumarā! desirous of the loving bouderie of your chaste queens"! (Pari.9:81,82).

Kumaravēḷ - *Murukaṇ* (Lord Murukaṇ)

Nakkiraṇār composed *Tirumurukārruppaḷai* with Kumaravēḷ (Lord Murukaṇ) as the hero (Murukā f.n.).

Kumari - 1. *Yaru* (A River)

The fearsome Kumari river was the southern boundary of Tamiḷnādu (Puram.6:2). Kuṭṭuvu destroyed the ancient glory of the lands of her warlike enemy-kings, ruling the area bounded by Himālayās in the North and Kumari in the South (Pati.43:7-11).

2. *Aliyāṭṭaṇmai* (Indestructibility)

Warriors with indestructible weapons challenge the foes to fight with them if their last day on earth had come (Puram.294:3-7). The mansion has indestructible storage-bins containing old padis poured into them from the top (Peru.246,247).

3. *Ilamai* (Youth)

The young tiger-claw tree with its luxuriant foliage, fit to be culled by women for their leaf-skirts, stood touching the waves of the sea (Nar.54:8-10).

Kumari Makalir - *Kaṇṇi Makalir* (Virgin-maids)

The war-camp had a thorny fence erected round it, inaccessible like the tresses of virgin-maids (Puram.301:2-4).

Kumariyamperunturai - *Kamariyārrin Perunturai* (The great water-front of Kumari river)

Picir Āntaiyār addressing the male swan said: "Oh Bird! After preying on the *ayirai* fish in the waterfront of Kumari river, you can rest on the way in the palace of the Cōḷa king at Uraiyūr

there if you were to say in the hearing of Peruṅkōkkiḷi, that you are Āntai's servitor, he would give you ornaments for your happy mate to wear" (Puram.67:1,6-14).

Kumil – *Maravakai* (A kind of tree)

The cover of the well-wrought yāl, famous for its workmanship, resembled in colour the *kumilam* fruit (Ciru.225,228). The ripe fruit of the *kumilam* tree in the wilderness, falling on the ground, became food for the young deer playing there (Nar.6:7,8).

Kumili – *Nīrkkumilī* (Bubble of water)

The jungle river had deep whirlpools with water-bubbles swirling towards the bank, and eroding it (Malai.213,214).

Kumuḷiṇālālār *Nappacalaiyār* – *Pulavar* (A Poet)

A woman poet, Nappacalaiyār's native place could have been Kumuḷiṇālāl (PFL.P.292). In Akam. 160, the only poem by her, the heroine speaks to her maid; "The hero's chariot that used to come by night has come today in broad day-light, to be seen by the gossiping women of the village and the boisterous young men; my heart trembles at this; my friend, don't you also feel afraid?" Thus she indicates that the hero has come with intent to marry her. A fine picture of a female turtle laying its eggs in a secret place and the male guarding it till the eggs hatch, is seen in the poem, which is highly suggestive.

Kuy – *Tūḷippu* (Sauteeing/seasoning)

Wealthy people would not attain any fame, if they were to eat the well-sautee'd food all by themselves without giving it others (Puram.127:7-10). The fatty meat minced to pieces on the block by the butcher, when boiled and sautee'd with spices would give out a sizzling sound like the waves of the sea (Pati.21:9-2). The body and the garments of the son of the heroine became stained and dusty with the ghee and the smoke that

arose when food was sautee'd in the kitchen (Nar. 380:1-2).

Kuyam – 1. *Kuyavar* (Potter)

Ūṇūr had a settlement of potters who extracted honey from the honey-combs when the bees flew away hearing the sound of the kettle-drum of the farmers (Puram.348:1-5).

2. *Arivāl* (Sickle)

Fieldsmen bending over their work would reap the paddy with their sickles and heap the sheaves into mounds tall like hillocks, (Poru.242,243).

3. *Mulai* (Breast)

Sandal paste was daubed on the chest of the hero, fit to embrace the breasts of women (Akam.48:11).

Kuyava – *Kulāla* (Vocative for potter)

The maid said to the potter in the hearing of the minstrel-companion of the hero: "Oh! wise potter adorned with *nocci* garlands! when you go into the fertile village for announcing festivals to the public, call out for the women and warn them about this false companion of the hero so that they could safeguard themselves against his cruel and mendacious words" (Nar.200).

Kuyavari – *Puli* (Tiger)

The tusker attacked and wounded by the tiger, and led by its cow, trumpeted like a long horn made of bamboo (Akam.398:22-24).

Kuyavan – *Kulālan* (Potter)

The old potter in the ancient town engaged in festivities, drinking toddy and wearing a garland of *nocci* flowers, would invoke fearful deities and call for the crows, to eat the sacrifice offered by him (Nar.293:1-4).

Kuyil – *Paravaiyigam* (A song-bird)

In the young grove where the sun's rays did not enter, *kuyils* entered freely (Puram.347). The heroine asked her maid if it was possible

for those who listened to the warbling of the *kuyils* in midsummer, to stop the flow of their tears (Akam.97:15,16,23). In the fragrant and cool grove, the *kuyil* pecking at the buds in the mango tree warbled cheerfully (Nar.9:10,11). In midsummer season, the female *kuyil* called for its mate (Aink.341:2,3). Black *kuyils* warbling, the water-front getting lovelier, midsummer came announcing the festive season (Kali.36:8-10).

Kuyinar-Tuḷaiyiṭuvār (Persons who drill holes)

In the streets of the town, craftsmen who carved bangles out of shells, and those who drilled holes in fine gems, stood together closely, their legs touching (Matu.511,522).

Kuraṅkaṅ - 1. Vilāṅkuvakai (Monkey)

The poor kinsfolk of minstrels who received ornaments from Ceruppāṇi Eṇinta Iḷāṅcēṭ Cēṇṇi wore them wrongly in their ignorance, like the monkeys which picked up the jewels thrown down by Sri Sita when she was being carried away by the demon Rāvaṇā, wearing them in the different parts of their bodies wrongly (Puram.378:10-21). The bamboo in the hillside that bent under the weight of the young one of the monkey, shot upwards like a fishing rod when the monkey leaped away from it (Aink.278:1-3). Some of the people who went with Vaḷuti to Paraṅkunṇam of the Red Lord, Murukaṅ, gave some sweetmeats to the monkeys there (Pari.19:38).

2. Vaḷaiyu (Curve)

The horse had a well-trimmed mane adorned with a curved plume (Akam.4:8). Marantai town belonged to Kuṭṭuvaṇ, with a horse whose mane was finely curved (Akam.376:16-18).

Kurampai - Ciriya Maṇai (Small house/hut)

People of hilly tracts would offer the matured toddy that had been kept under the deep-delved earth, to people living in small houses (Puram.120:12,13). The hen-coop resembled the small hut erected over the platform by the watchmen guarding the millet-field against the elephants

(Peru.51,52). The hut was thatched over with the sheaves of the millet after harvesting the corn, erected over short poles. (Kuri.153). The cow-elephant with emaciated sides as it did not eat the foliage, reserving it for its calf, looked like a hut in a deserted village (Akam.229:4-6).

Kural-Ōcai (Sound/voice)

The big cloud caused by the east wind, gathered over the Himālayās and poured rains with a pleasing sound (Puram.34:21,22). When Venus rose in the sky, the birds began their chorus from their nests atop the tall trees (Puram.397:1,2). The harsh sound of the drums indicating the progress of the furious war echoed from the sky (Pat.30-32). The minstrel asked his wife: "Shall we go and meet Peruṅcēralātaṅ singing a song set in *Talinci* theme, our voices harmonising with the *Palai* tune set on our *pēriyāl*?" (Pati.57:6-9,15). The pleasing sound of the water rolling down the cataract, was like the orchestration of a number of drums (Akam.82:3,4). The cloud with a harsh sound (Akam.174:7). Minstrels, sang in tune with the pleasant sound of the clear-toned kettle-drum (Akam.249:3,4). Fishermen with big nets woven with strong ropes sent their boats into the sea, its waves sounding like thunder (Nar.74:1-4). The maid said to the heroine that the lizard on the wall would call out in its welcome voice auspicious words by implication, whenever they thought of the hero at midnight (Nar.333:10-12). The stag escaping from the tiger, called out in its male voice to its hind, to come to its place. (Aink.373:2,3). The covey of birds sitting atop the branch of a tree, chirruped in a chorus of many voices, as if announcing to their tribe their sufferings at the hands of women (Kali.75:5-8). Frightened of the sound of thunder the cock crow fearfully, so that the very hill shivered (Pari.8:19).

2. Katir (Ear of corn)

Nāṅcil Vaḷḷuvaṇ was like the big ear of corn kept in the hollow of a tree in the wide wood where parrots dwelt (Puram.138:9-10). The big

ears of millet-corn just coming out of their sheaths, looked like the curved trunk of an elephant lying between its tusks (Kuri:37,38). The jungle-fowl with its curved wings, would with all its tribe, seize and eat the heavy ears of millet-corn, plucked from the plant by the small parrot and thrown down because of its weight (Akam.192:5-8). The millet-seeds sown by the *kuṛavas* in their field after ploughing, grew up luxuriantly with a rich yield of ears of corn bending under their weight (Nar.209:2-4). Small-eyed wild boars, ate the bent ears of millet-corn growing in the field sown by the foresters (Nar.386:1-3). The ears of millet-corn ripened and hung down under their weight, looking like good and modest women pleading with folded hands (Kali.40:2,3).

3. Kottu (Cluster/Bunch)

The cluster of black leaved *nocci* plants was used as a leaf-garment by women (Puram.271:2-4). The stag would offer the tender cluster of red-stemmed *aṛukam* grass to its young hind to eat (Akam.34:4-6). The majestic bull nibbled at the long cluster of *aṛukam* grass (Kuru.363:1,2). The hero parted the locks of hair of the heroine, and dressed it (Kali.72:20).

4. Kural (The first of the seven kinds of musical notes)

The small drum called *ākuḷi*, resounded in tune with the drum and the goodly *yāl* with a string producing the musical sound called *kural* (Matu.605,606). Some persons in Tirupparaṅkuṇṇam, sounded the drum to be in tune with the humming musical sound called *kural* produced by the *yāl* (Pari.19:44,45).

5. Talaimayir (Tress/locks of hair)

The foster-mother told the heroine to dress her low-hanging locks of hair (Akam.369:11). The pollen-dust fallen from the tresses of the hetairae, lay on the arms of the hero (Kali.88:1,2).

6. Icai (Music)

Beetles buzzed along with the bees, humming like the flute that maintained the sweet music of the

yāl at the proper stop (Kali.33:22,23). In one side of the Tirupparaṅkuṇṇam the sweet music of the minstrels was heard (Pari.17:9).

7. Miṭaruppāṭal (Vocal music)

Minstrel's wives, adored the God, unswerving from the ancient tradition, singing in their sweet voices, in tune with the music of the stringed *cīriyāl* (Small *yāl*) (Malai.534-538).

8. Miṭaru (Musical voice)

The bevy of maidens had a sweet musical voice (Muru.212).

9. Kaṭal (Sea)

The earth is engirt by the sea with roaring waves caused by the wind (Pati.63:17,18).

10. Tōkai (Sheaf of a plant)

In the land sown by the *kuṛavas* without ploughing, the big-sheaved millet had grown luxuriantly (Puram.169:5,6)

11. Col (Word)

Veḷḷerukkilaiyār sang thus: "May the words spoken at dawn that the enemy spears had caused many wounds on Vēl evvi's chest, be falsified" (Puram.233:4-8).

12. Yāl (An instrument of music)

Minstrel's wives with wondrous *yāls*, sang the *kuṛiñci* mode in the hillside (Malai.358,359).

13. Kaḷuttu (neck)

Mistaking the change in her daughter after her secret meeting with her lover, to be caused by a spirit possessing her, her good mother, cut the neck of a goat and spreading grains on the ground, arranged for a frenzied dance by the hierophant for curing her (Kuru.263:1-5).

Kuralkural - Cempālai (A mode of music)

The minstrel eulogised the good qualities of Nalliyakkōṭaṇ, playing on the smali *yāl*, in the *Cempālai* mode as laid down in the musical texts (Ciru.228-235).

Kurali - Oru vakai koḷi (A vine)

The otter, got the scabbard-fish as its food for

the day, agitating the cool pond with bright red *kurali* vine (Puram.283:1,2).

Kuravam - Oruvakai Maram (A kind of tree)

In mid-summer tender maidens would pluck the doll-like flower put forth by the *kuravam* tree, in order to play with it (Aink.344:2,3). From the long branch of the *kuravam*, the black *kuyil* would warble in early midsummer (Aink.369:4,5).

Kuravu - Kurāmaram (The Kurā tree)

In the long mid summer, after the cold dewy season had passed, the *kurā* tree bloomed (Akam.97:16,17). The south wind blew through the fragrant boughs of the *kuravu* tree with the mature buds resembling the teeth of snakes (Akam.237:3,4). The south wind wafted the fragrance of full-blossomed buds of the short *kuravam* tree, when a beetle fell on them (Nar.56:1,2).

Kuravai - Kuravaikkattu (Choric dance)

Kuravas would slumber in the shade of the *vēṅkai* tree in front of the houses after tasting the mature toddy kept in curved bamboo pipes (Puram.129:1-3). Peasant women residing in Pukār city under the rule of Peruñcēral Irumporai, would enjoy taking part in choric dances day and night without removing their golden ornaments (Pati.73:4-9). Women of the *neytal* tract would take part in a choric dance on the heap of white sand, if they were tired of games (Aink.181:1-3). The maid said to the heroine: "Sing the theme-song of the choric dance so that all of us can hold our hands and dance in order to please the deity residing in the hill, so that you and your lover can come together in amorous union" (Kali.39:26-29).

Kurāal - 1. Kūkai (Barn-owl)

The fearful hooting of the barn-owl in its screeching voice was considered to be one of the evil omens (Puram.280:5).

2. Pacu (Cow)

The cow drank the water that had collected in the hollows in the dusty ground dug up by the pigs, after the rains had ceased (Puram.325:1-3).

Kurāl - 1. Kūkaippēṭu (The female barn-owl)

In the burial ground, the female barn-owl would trouble its mate that had forgotten where it had kept the fresh pieces of meat (Pati.44:17-19). In the old town, the barn-owl with its female, would screech fearfully from the junction of the wide streets where no human moved about (Nar.319:3-5).

2. Civappu ēru (Red bull)

The red-coloured bull had a raised hump and a dark rough neck of the colour of the sapphire-throat of Lord Civaṇ with his weapon, the battle-axe (Kali.105:13,14).

3. Cenniṇam (Red Colour)

The heroine said to her maid: "I have no strength to bear the sight of your suffering on my behalf, like a helpless mute who had witnessed the suffering of the red-coloured cow that had fallen into a well at night" (Kuru.224:3-6).

Kuricil - Talaivaṇ (Chief/Lord)

Kapilar addressing Celvak Kaṭuñkō Vāliyātan as a great chief, listed the factors that had made his sturdy hands so powerful (Puram.14:1-11). The heroine said to her maid that her noble lord was a dancer like herself (Kuru.31:4-6).

Kuricular - Talaivar (Chieftains/Lords)

Pāṇṭiyaṇ Neṭuñceliyaṇ ordered his servants to bring to him the brave chiefs, who were wounded in the battle as they cut down the elephants of the enemy-ranks flaming like fire; he then decorated them with *tumpai* flowers of gold for their valour in action (Matu.734-736).

Kurii - Kuruvi (Sparrow)

The right-whorled conch, hung on one side of the house, looking like the nest of a weaver-bird (Puram.225:11,12). The heroine and her companions chased the sparrows settling upon the ripe millet-corn, sounding the *taṭṭai* made of bamboo, cut in the hillside (Akam.388:2-5). The maid said: "May the horses drawing the tall chariot of the hero be harassed with the stick, like the sparrow drawn on the side of the small

red-striped drum of the hero's son when it was beaten by the boy (Nar.58:1-411). The cold north wind blew swaying the bamboo along with sparrow's nest that had been carefully built by it (Nar.366:9-11).

Kurūppūlai - *Cirupūlai* (Pūlai flower)

Among the flowers culled and heaped up by the heroine and her maids *cirupūlai* was also one (Kuri.72).

Kuru - 1. *Niram* (Colour)

The she-goat with bright coloured fleece (Aink. 238:2).

2. *Niramuḷaiya Ēru* (Coloured bull)

The bull coloured bright like a silk-worm, gored to death with its horns, the fearless herdsman who leapt upon it (Kali.101:15-17).

Kurukkatti - *Maravakai* (A kind of tree)

The innocent daughter of the farmer, with a basket of jasmine flowers strung together with *kurukkatti* flowers with soft outer petals, hawked it along the streets (Nar.97:5-9).

Kurukilai - *Murukilai* (The leaf of coral tree)

The leaf of the coral tree was among the things culled and heaped up by the heroine and her maids (Kuri.73).

Kuruka - 1. *Nārai*, *Kokku Ākiyavarraikkurikkum Paravaip Peyar* (Name of birds, like heron, stork, crane)

Woman chased away the white herons that had gathered upon the trees in order to prey on the fat *ayirai* fish (Pati.29:4-6). The heron that had eaten fish slumbered, caressed by the tender shoots of the mango and the fresh flowers of the *inkai* (Akam.306:3-5). The ripe and plump bud of the screw-pine flower opened its petals like the wings preened by a heron (Kuru.228:1,2). The heroine and her maid standing upon the slope of the eroded dune, spent the day happily with the hero, counting the lined-up herons resembling a number of conches strung together (Nar.159:3-5). The flock of herons standing upon the sand-

hill waiting to prey on the plump fish, looked like a regiment of the king's infantry (Nar.291:2-4). The heron that had eaten the fish in the backwaters pushing aside the blue-lilies, rested in the young grove by the sea (Aink.184:1,2). The heroine mistook the booming of the heron with pretty wings, to be the sound of the hero's chariot coming at night (Kali.126:6,7).

2. *Turutti* (Bellows)

The bear sated with the fruit of the mahua tree, would knock off the anthill and search for prey within, breathing heavily like the bellows in a blacksmith's forge (Akam.81:1,5). The hero taking the flower-like slender fingers of the heroine in his hands and covering his own red eyes with them, sighed heavily like the bellows of a blacksmith (Kali.54:9-11).

3. *Kurukkatti* (A flower)

The striped flowers of the *kurukkatti*, its green vine coiling around the River-Portia tree, lay on the water in the hollows on the ground like the noodles of rice-cakes floating in milk (Peru. 375 - 379).

4. *Kurutu* (Tender shoot)

The discus carried by Lord Tirumāl cut off the heads of the demons, that fell on the ground like the bunches of ripe fruit of a palmyrah tree while its roots and leaves and frond and shoots remained unaffected (Pari.2:42 - 49).

5. *Krauñca Malai* (The *Krauñca* mountain)

The Red Lord Murukan is hailed as the one with the spear that overthrew the Krauñca Mountain (Pari.19:36).

Kurukoṭu Peyarperṇa *Mālvārai-Aṇṇrilatu peyuraip-perṇa malai* (The *Krauñca* mountain)

Lord Murukan with his six heads is the Lord who shattered the Krauñca Mountain in the north in the great continent and made 'a path through it (Pari.5:8-10).

Kurucil - *Talaivaṇ* (Chieftain/Lord)

Kōvūrkiḷār directed the minstrel to go to Cōḷaṇ

Nalañkilī thus: "If you go to the Lord residing in Uraiyār, he will give you gifts a plenty so that you will not think of going to any other patron's door" (Puram.68:18,19). Peruñkunrū kiḷār unable to bear to delay in granting of gifts by Cēraṁaṁ Kuṭakkōccēral Irumporai said to him before leaving! 'Lord! I take leave of you right away; may you prosper!' (Puram.210:11,12). The maid said to the hero: "Oh chief of victorious battle! If you leave my mistress now, to go along the desert tract, she will suffer much" (Aink.306). Kīrantaiyār glorified the valour of Lord Tirumāl thus: "Oh Lord of Terrible Battle! The Discus carried by you will slay your foes slicing of their heads like so many bunches of palmyrah fruits" (Pari.2:43-49).

Kurutar-Pārvaiyilantōr (Blind persons)

Winged ants resembling puffed rice from parboiled paddy moved along with uncertain steps like blind men walking with the aid of sticks (Aink.Ti.4:2-4).

Kuruttu - Vāḷarmuṇai (Tender shoot)

The fierce wind heaped up the sand of the sea shore, so that it covered the top of the palmyrah tree with its long frond and tender shoot (Kuru.372:1-3).

Kuruti - Cennir (Blood)

Warriors danced to the beating of the drums by goblin-maidens who had daubed their hair with the blood from the swoon of the soldiers slain in the battle (Puru.62:2-9). Cōḷaṇ Ceruppāḷi Eṇinta Iḷaṇcēṭ Cēṇṇi fought so fiercely that the river of blood ran over the battle-field as the rain-cloud of his bright weapons showered foemen's heads like ripe fruit (Puram.370:12,13). As the sharp sword of Imaiyaarampaṇ cut his foes down, the blood flowing from their cloven chests, made the sapphire-blue sea incarnadine like vermilion-paste (Pati.11:7-10). Celvak Kaṭuñkō Vāḷiyāṭaṇ was the offspring of a great warrior with martial wounds of honour, who had slain his foes in many battles, providing

blood for flocks of vultures to drink their fill (Pati.67:8-18). In the hillside the tiger slew the wild-cow, making it fall on its right side, and lapped up its bright red blood (Akam.3:6,9). The tiger thirsty for blood, waited for the young tusker coming towards it (Nar.192:1,2). As the sulking heroine threw a bowl of vermilion-water at the hero's chest, it flowed as if it were blood coming out of the wound caused by her lance-like angry eyes (Pari.12:67-70).

Kuruntu - Oruvakai maram (A kind of tree)

There are no better flowers than *kuravam*, *taḷavu*, *kuruntam* and *mullai* (Puram.335:2,3). The path taken by the hero had *kuruntam* trees in full bloom, besides cassia trees (Aink.436:3). Herdsmen, adorned with fragrant wreaths of *kuruntu* and glory-lily, fought with the bulls in the ring (Kali.103:3-5).

Kurumpi - Purrāmpaḷac Cōru (The grub inside an anthill)

Fishermen would offer to minstrels rice-porridge dried in wide-wicker-baskets, along with sprouted grains resembling the grub of an anthill where snakes dwelt (Puru.274-278). In the wide forest, the herd of bears with big hands, would seek (ant-hills) for grub (Akam.307:9,10).

Kurumpai - Iḷaṅkāy (Tender unripe fruit)

Women would leap into the sea and sport therein, after quaffing the juice of tender unripe palmyrah fruit, the sweet sugarcane juice, and the juice of tender coconuts mixed together (Puram.24:11-16). The son (of the heroine) wore a tinkling anklet with small bells resembling a tender unripe fruit (Nar. 269:1). The young concubine dabbed with her garment the vermilion-water squirted upon her breasts resembling tender coconuts, by her mischievous bevy of companions (Pari.16:20-23).

Kuruvi - Paravai Vakai (The sparrow/swallow)

The peacock speeding away towards its shelter, scared by the fire kindled by the Kuravas, would afflict the sparrows perched on the stubble of the millet-plants (Aink.295:3-5).

Kurulai - Kuṭṭi (Cub/whelp/young one)

The recently - littered bitch barked, unable to bear its hunger as its tender pups, with still unopened eyes suckled at its teats (Ciru.130-132). Like a tiger-cub with curved stripes and sharp claws growing up fast in its cage, Karikālvaḷavan imprisoned by his foes, grew in strength and breaking out of his guard recovered his birthright (Pat.220-228). The young one of the monkey played with the eggs laid by the peacock in the wood (Kuru.39:1,2). The young pups of the otter in the backwater having fed upon plump fish, slumbered in the hollows of the *tillai* tree (Nar. 195:1-3).

Kurū - 1. Nīram (Colour)

As the troop of horses galloped past, the coloured dirt raised by their hooves covered the sunlight in the sky (Matu.49,50). The wild-cow grazed on the colourful tender shoots of the bean-vine with gem-like blooms (Matu.292,293). The coloured smoke that rose when dishes were sautee'd in the kitchen, spread wide like clouds in the sky (Matu.757,758). Fishermen looking in the direction of the bright lamps in the tall mansions, noted well the colourful flame (Pat.111,112). The horse had a colourful mane (Nar.149:6,7). The murderous bull with colourful eyes (Kali.104:23,71).

2. Viḷakkam (Brightness)

If the women grew bored with the colourful water-sports, they would then chase the storks with the reeds (Akam.226:4-6).

3. Kaṇam (Heaviness)

The cool *marutam* tract of Cōḷaṇ Nalaṅkiḷḷi was fertile enough to provide him with what he had in mind, like the moist and heavy earth placed by the young potters in the centre of the wheel in order to shape it as they required (Puram.32: 8-10).

Kurai - Olittal (Aravaram) (Sound/Noise)

The Red Lord, Lord Murukaṇ, destroyed the demon Cūrapaṇmaṇ in the midst of the noisy sea

(Muru.Ve.1:1). As the foaming water debouched into the tank with a rustling noise, women plunged in and swam about (Poru.240,241).

Kuraiyilai - Olikkum Ōlai (Palm-leaf)

The pavilion was thatched with palm-leaf that rustled in the wind (Nar.40:2).

Kullai - Kaṇcaṇ Kullai (Sweet-Basil)

As the sun spread its parching rays the sweet-basil plant withered (Poru.233,234). In the lovely wood with sweet-basil plants, folded buds resembling the teeth of minstrel's wives, blossomed (Ciru.28,29). Flowers like *kullai* and *vākuḷam* spread their fragrance on both banks of the river Vaikai (Pari.12:79-81).

Kulam - 1. Kuṭi (Household)

The *Kurava* maidens worshipping their household God the deity immanent in the mountain, offered honey as oblation to the God (Aink.259:1-4).

2. Uyarvu (Loftiness/height)

Among the hills that relieve the hunger of the people, few are the lofty ones beloved of the deities; among these lofty mountains, Iruṅkuṇṇam where the Two Gods Lord Balarāma and Lord Kaṇṇaṇ dwell, is the greatest (Pari.15:5-14).

Kulamutal - Kuṭitteivam (Household and family deity)

The innocent maiden, daughter of the *kurava* of the Hill, praying for the early celebration of her marriage worshipped their household God, offering honey as oblation (Aink.259:1-4).

Kulavu - 1. Vāḷaivu (Curve)

Adolescent girls culled flowers from the curved branches of trees for adorning the doll in their sand-house (Puram.11:2-4). The boar ate away the curved sheaves of the millet-corn, cultivated by the foresters (Nar.386:1-3).

2. Piṇaivu (Twining)

The intertwining ears of millet-corn became ripe for reaping (Malai.108).

Kulā - Vāḷaivu (Curve/bend)

Hunters'children making an arrow by fixing the

thorn of the *uṭai* tree into a stem of broomstick grass, would aim it at the jungle-rat dwelling under the cotton-hedge, drawing a supple twig as a bent bow (Puram.324:3-7).

Kulāa - *Vaḷaiyu* (Curve/bend)

Fierce-eyed warriors had strong curved bows (Akam.265:17).

Kulai - 1. *Kottu* (Bunch)

The cataract rolling down Paḷamutircōlai dashed against the coconut trees shaking off its bunches of tender coconuts (Muru.307.308). The plump bunch of glory-lily flowers bloomed like the fingers of a hand (Ciru.167). The sow fleeing when a dhole attacked the boar, dashed against a date-palm shaking off the red unripe fruit from the green bunches at the top (Akam.21:18-20). A plump plantain-flower lay close to a bunch of glory-lily, looking like a woman's hand placing her breast in the mouth of her infant (Nar.355:1-3). The glory-lily blossomed like the spread-out hood of an angry snake (Pati.20:99).

2. *Tāru* (Bunch of fruit)

Minstrels would get on their way, the bright ripe fruit of the plantain-tree, bending towards the earth because of the weight of the bunch (Peru.359). The unripe fruit in the big bunch of areca-nut released from its spathe, became plump and ripe (Netu.23-26). From every bunch, hung the unripe fruit of the plantain, curved like a tiger's feet (Kali.43:24,25).

3. *Nāṇ* (Bow-string)

The soldiers had bows whose strings were ever drawn and ready to shoot (Pati. 24:12).

Kuvaṭu - *Ucci* (Peak)

The heron that had fed upon the shrimp, flapping its wings over the salt-heap, flew to its perch on the *puṇṇai* tree on the shore (Nar. 67:3-5).

Kuvavu - *Tiraḷci* (Rotundity/ thickness)

Soldiers worshipped the Goddess of Victory 'enshrined in Ayirai mountain with offerings of

thick balls of rice mixed with the blood of their foes (Pati.88:11,12). Hetaerae played on the thick sands on the cool ford, after sporting in the deep pools (Matu.586). Āṭṭanatti had a thick-set body, tall bright and handsome (Akam.222:6,7). The elephant had thick feet and white tusks (Akam.347:11,12). The heroine had rotund and soft breasts (Kuru.132:2).

2. *Vaḷaiyu* (Curve)

The hero dreamt that he was caressing the curved forehead and eyebrows and fragrant tresses of the heroine (Akam.39:21-23).

3. *Paṭaikkuḷām* (Armed Hosts)

Like the boisterous chirruping of many birds when the cloud rained after a long interval, the armed hosts eager for war raised a great shout (Pati. 84:20-24).

Kuvalai - 1. *Cenkaḷunīr* (Red Water-lily, blue-lily)

It rained so that the cool showers fell on the fresh flowers of the dark-petalled *kuvalai* in the pool, haunted by the bees (Puram.105:2-4). Women fixed the ever-blooming *kuvalai* flower in their tresses, removing the outer-petals (Pati.27:2,7). In the tank, around which the sugar-cane flourished along with superior paddy, crocodiles moved about arrogantly, while *kuvalai* and the *neytal* flowers both bloomed together (Pat.240,242). Young Kocar warriors, played happily, weaving a wreath out of the tiger-claw flowers culled by women sporting in the sea, the *kuvalai* plucked by the ploughmen, along with the jasmine blooming in the wood (Akam.216:8-11). The heroine became pitiable because of her emaciation caused by the separation from her lord, like a *kuvalai* affected by the bees that fell upon it (Kuru.30:4-6). The heroine had fragrant tresses, redolent of the *kuvalai* flower with a plump stem (Nar.262:6,7). As the hero had returned from the war-camp after a long absence, the eyes of the heroine pale and sallow like cassia flowers, recovered their former loveliness, looking now like blue-lilies blooming in the pool (Aink.500). On seeing a woman adorned

with several bangles stacked on her hands, a certain woman wore the stem of the blue-lily, green like emerald, as bracelets on her own hands (Pari.11:101,102).

2. *Oru Pēren* (An astronomical number)

After the aeons wherein the five elements in order appeared, and after a long passage of years as indicated by the astronomical numbers, *Neytal*, *Kuṇṇai*, *Ampal*, *Caṅkam*, *Kamalam* and *Vellam*, Lord Tirumāl took the form of a great Boar and lifted up the earth submerged in the waters (Pari.2:5-16).

Kuvai - 1. *Tiraḷ* (Pile)

Valvilōri gave away to minstrels the gold produced in his mountain, along with many piles of precious gems (Puram.152:38-39).

2. *Kuvital* (Piling up)

The dark tresses closely piled up (Puram.25:14).

Kuḷa - *Kuḷavipparuvam* (Childhood)

The heroine said to the hero that his actions betrayed his ignorance that rightly belonged to childhood with its characteristic of irrelevant speech and want of clarity (Kali.108:21).

Kuḷampu - *Kuḷi* (Pit)

Sows with their farrow of piglets wallowed in the muddy pit, slushy with the flow of the water used by toddy-brewing women to clean the vessels (Peru.339-342).

Kuḷal - 1. *Pullāṅkuḷal* (Flute)

The shepherd played the *Pālai* mode on a flute whose blackened stops were bored by burning brands flaming red, from a fire kindled by fire-drills rubbed together (Poru.175-180). The small flute played by the cowherds, together with even-tide, caused distress to the heroine (Akam.74:15-17). The flutes made from the ripe cassia pods sounded sweetly in every village-common (Nar.364:9,10). Her heart in distress, on hearing the sweet flute of the cowherds in the evening, the lonely heroine's mascara'd eyes grieved (Kali.130:14-16). At Tirupparaṅkuṇṇam the flute sounded on one

side, while the beetle hummed in response from the other side (Pari.17:11,12).

2. *Kāntal* (Tresses)

The heroine tied together her low-hanging tresses applying ghee to it and braiding it, without any other adornment (Akam.73:1,2). Some of the women who bathed in the Vaikai river wrapping their tresses with a white cloth with floral work, wrung them together for removing the water (Pari.10:79,80).

3. *Min* (Fish)

If the minstrels were to go to Eyirpattinam with their dancing women, and sing the praise of the noble lord of Kiṭāṅkil, they would get dried fish and toddy from every house (Ciru.152-163).

4. *Tuḷai* (Hole)

The stem of the colocasia is tubular and hollow (Akam. 336:1).

Kuḷavi - 1. *Vilāṅkin Iḷamaippeyar* (Young one of the animals)

Along with its own calf, the cow suckled the young one of the wild-cow killed by the tiger (Puram.323:1,2). *Karikārperuḷattāṇ* befitting his own state as a munificent patron, gave away tuskers embraced by their cow-elephants along with elephant calves with drum-like feet and swaying gait (Poru.125-127). The bins where old grains were stored, was beside the pegs to which were tied the ropes used to tether the bent-legged calves, yeaned by cows (Peru.243-247). The buffalo-calves with gentle gait, were tethered to the pillars of houses (Nar.120:1,2). The kid of the mountain-goat looking fearfully at the black monkey on the rock, frolicked about in the hillside (Kali.43:12-14).

2. *Kuḷantai* (Infant/child)

The land of the enemies of Uruvappakrer *Iḷaṇceṭṭeṇṇi*, would wail in pain like a motherless infant without food (Puram. 4:18,19). Lord Murugaṇ the Red Lord, is the child of the Ancient One adorned with ornaments, the

Goddess of the Wilds (Muru. 259). The maid said to the hero: "We have given up also our modesty, that had grown up with us from the beginning, like a chaste woman of faultless virtue, surrendering her child to the goblin-maiden as a sacrifice (Nar.15:7-10).

2. Ammikkulavi (Stone-roller/grinding)

Vermilion paste, *Akil* and other fragrant things were ground together on a grinding-stone with a stone-roller till the paste acquired the colour of flame (Pari.10:81-84).

Kuḷavittiṅkaḷ - Iḷampirai (Crescent Moon)

The red bull, had a fully developed murderous horn that was curved like the crescent-moon worn by the God (Kali.103:15,16).

Kuḷavittinir - Teṅkiṇār (The sweet juice of tender coconut)

Minstrels staying in the farmer's houses would get jack-fruit, plaintains and the sweet juice of tender coconuts as food (Peru.355-362).

Kuḷavi Vēṇil-Iḷavēṇir Paruvam (Early Midsummer)

Peacocks joyously cried from atop the branches of the *katampa* trees resembling Lord Balarāman (decked in basil-garlands), while the bees sounded like *yāl* music; beetles buzzed like the singing minstrel's wives, while swarms of bees hummed at the flowers in the young grove, like the sound from musical instruments; trees put forth flowers as if inviting people to wear them; the black *kuyils* warbled and the water-fronts became lovely; and the early midsummer came as if to welcome the festival of the God of Love (Kali.36:1-10).

Kuḷarrattāṇār - Pulavar (A Poet)

His given name being 'Tattāṇār' it is not clearly known how he got the prefix *Kuḷal* to his name. However, M.A.D. conjectures that it might refer to his profession, while Dr.U.Ve.Ca. wonders if it refers to a flute. So we may assume that he might have been a flute-player. In *Kuruntokai* 242, the only poem composed by him, the foster-mother who had visited the

heroine in her house, describes to the good mother happily the harmonious conjugal felicity of the life led by the newly-weds. The young wife stays at home happily, awaiting her husband who does not stay away from her for long, even when he goes to another place on his king's work.

Kuḷāam - Kūṭṭam (Crowd/Throng)

In the day-market in the broad street, wide as a river, the noise of throngs of people buying and selling commodities was heard (Matu.359,360).

Kuḷāy - Mūṅkiṇ kulāy (Bamboo-pipe)

Cowherds would offer to strangers and wayfarers on teak leaves the delectable sour rice kept in bamboo pipes hanging round the necks of the bulls, relieving their hunger which blocked their hearing (Akam.311:9-11).

Kuḷāttar - Paṭaimaravar (Warriors of a regiment)

Kāppiyārruk Kāppiyāṇār, praised Kaḷaṅkāy-kaṇṇi Nārmuticēral thus: "As you live only for others, the warriors in your army, who ever speak about your valour to others, will never refuse gifts to suppliants who come to them" (Pati.39:1,2).

Kuḷām - Tiraḷ (Collection)

The clump of trees had long-stemmed flowers, fruits and the coolness of a pond (Malai.259-265).

Kuḷi - Paḷḷam (Pit/Hollow)

Like a tusker that had fallen into a pit dug for its capture, filled it up with earth knocked off from the sides by its tusks and escaped to its mate, Karikārperuvalattāṇ escaped from the custody of his enemies and recovered his birth-right (Pat.224-228). Matti, as instructed by his king went after one Eḷiṇi who did not turn up for the work of capturing elephants that had fallen into pits, and plucking his teeth, fixed it on the door of Veṇmaṇivāyil (Akam. 211:9-14). The wide-mouthed small pit, made when the glory-lily tuber was dug out, was covered over by golden cassia flowers; it looked like the open coffer of a rich man containing gold (Kuru.233:1-3).

Kuḷici - 1. Panai (Pot)

The big hollow pot, placed upside down as there was no milk in it, forgot all churning for butter (Puram.65:2). The cowherdess, placing her pot, its mouth flecked with white drops, on a pad of flowers upon her head would convey it to the villagers in the morning for selling butter milk (Peru.159-162).

2. Kuṭam (Pot/Vessel)

Election officials, would scrutinize and remove the seal on the tops of the vessel before taking out the palmyrah-leaf ballots inside it (Akam.77:7,8).

Kuḷa - Tokuti (Group/troop/clump)

The group of counsellors of the king were proficient like the four-tongued Kocars (Matu.508-510). The small town was surrounded by a defensive wood with clumps of trees (Nar.95:7). The leading tusker caught in a forest on fire along with other elephants, stamped out the fire with its feet and making a path through the wood escaped with its troop (Kali.25:5-11).

Kuḷumpu - 1. Kuḷi (Hollow)

In the deep hollow on one side of the wood, an auspicious gem lay shining brightly (Matu.273,285).

2. Tiral (Heap)

To the beat of the *tuṇankai* dance of goblin-maidens eating the flesh of the heap of slain tuskers in the battle-field, the headless corpse would stand up and dance (Matu.24-27).

Kuḷumūr - Ōr ār (A town)

In the hillside with sounding cataracts that rolled down with a roar resembling the noise in the kitchen of Utiyaṇ of Kuḷumūr, with its herds of cattle resting under the shades, the tusker embracing its mate would stand guard, watching its sleeping calf (Akam.168:4-10).

Kuḷuṇṇar - Paṭaittalaivar (Army captain/commander)

As the commanders of the elephantry and cavalry and infantry and the commander of the chariots adorned with bells and fluttering flags and the

captains of the bowmen and the spearmen had gathered together, the mighty army was boisterous as the sea (Puram.377:23-29).

Kuḷū - Kuṭṭam (Collection)

The crowded gateway (Matu.165). The country had many groups of families closely living together (Matu.330,331). The lofty lord of the Battle-Axe, Lord Paracurāmaṇ extirpated the line of kings, destroying their ichorous tuskers in the field of battle (Akam.220:4,5).

2. Tiraṭṭal (gathering)

Celvak Kaṭuṅkō Vāḷiyātaṇ destroyed his enemy so that the speared regiments gathered together were wiped out (Pati.66:4,5).

Kuḷai - 1. Kāṭaṇi (Ear-ring)

Fisher women wore jewels like ear-rings and fragrant cool garlands (Pati.46:1-4). The heavy ear-rings thrown by women to chase the hen pecking at the drying paddy, would cross the path of the toy-cart of the boys (Pati.21-25). Bright ear-rings with red gems inlaid, dangled from the ears of the heroine (Akam.86:27). The hetaera wore an ear-ring shaped like a shark (Kali.90:8).

2. Taḷir (Tender shoots/sprig)

Celiyaṇ, after a purificatory bath in the tank, wearing the bright tender sprig of the neem tree, proudly went to battle, his war-drum preceding him (Puram.79:1-4). The mahua tree has red sprigs resembling copper discs (Akam.9:3,4). The goat's kid leaping about with the children, would nibble at the lovely sprigs and tender shoots of the *atti* tree in the village-common (Akam.104:9-12). Mahua trees had long firm trunks and red sprigs (Akam.331:1). Devotees staying in Tirupparaṅkuṇṇam worshipping Lord Murugaṇ with flowers, sprigs, fine cloth and spears, will not like to exchange it for a life in paradise (Pari.17:1-8).

3. Kuḷaiyaṇinta Peṇ (A woman wearing ear-rings)

The hero said to the heroine: "Oh damsel with

ear-rings, and collyrium-fed eyes, I shall return to you when the jasmine-creeper puts forth buds like your bright teeth” (Nar.316:2-4). Unmoved by the plight of the heroine with the ear-rings separated from her lord, the town’s people watched her actions (Kali.142:12,14).

Kuḷaivu – Nekiḷvu (Pliancy)

The dwarf said to himself, “Oh heart! Look at the hunch-backed woman! she was hard and unyielding when I told her my desire and followed her close; but now she shows her pliant willingness!” (Kali.94:28-30).

Kuḷakkīl – *Kuḷattuk Kīḷitam* (Land adjacent to a tank)

In Pāṇṭiya country, women of rich farmers houses, would fill up with the paddy grown in the fields beside the tank, the basket in which the hunter brought venison, and the pot in which the cowherdess brought curds (Puram.33:1-7).

Kuḷako – Talai (Foliage)

The settlement of the cowherds had cottages with foliage (twigs and leaves) tied to the posts therein (Peru.147,148,166). The strong tusker protecting its herds would feed them with the bamboo shoots and green foliage they required (Akam.218:1,2). The hill-country of the hero had elephants that loved to eat the foliage in the bushes (Kali.42:20-22).

Kuḷattukkayam – *Kayamākiya Kuḷampōlum Vaṭivinaiyuḷaiya Punarpūca Naṭcattiram* (The star *Punarpūcam* – Pollux)

In the first fortnight of the month of *Paṅkuṇi* in the dark night on a day when *Kārtikai* was the ruling star in the sign of Aries, with thirteen stars in the sky, including *Punarpūcam* (in the shape of a pond), a shooting star fell, foretelling the death of *Yānaikkaṭcēy Māntaraṇcēral Irumporai* (Puram.229:1-12).

Kuḷappu – *Kuḷampu* (Hoof)

The *Palai yāl* had a middle, raised like the hoof-print of a deer (Poru.4,22).

Kuḷam – Poykai (Tank/Pond)

The rain has a limitlessly bounteous nature pouring as it does, over dried tanks and wide arable lands, as well as unproductive saline tracts (Puram.142:1-3). During the absence of the hero who had gone away to earn wealth, the heroine’s eyes wept shedding tears continuously like a canal filling up a dried-up tank (Akam.11:12-15). The heroine said: ‘Flooded by the tears shed by me at the separation from my lord, the space between my breasts has become like a tank where storks prey on fish’ (Kuru.325:5,6). The pregnant cloud poured rain like waters from the tank that had broken its bund (Pari.7:3).

2. Mārkaḷimātam (The month of Mārkaḷi)

In the month of *Mārkaḷi* (the pond which the sun cannot dry up) on *Tiruvātirai* day (when the star Betelgeuse was close to the Moon) learned Brahmins celebrated the festival of the Lord of the Star (i.e.) Lord *Civaperumāṇ* (Pari.11:76-78).

Kuḷampaṇār – Pulavar (A Poet)

While Avvai D. takes the name to be *Kuḷampaṇ*, P.N. opines that the poet might have belonged to a place called *Kuḷampu*. In his poem 288 *Narriṇai* the maid speaks to the heroine with the hero waiting by the wall outside, referring to the frenzied dance by the priest, and thus indirectly urging the hero to expedite his marriage with the heroine. Peacocks dance in the bright sun with their mates atop the hill of the hero; the poet implies that the hero is expected to live with his beloved and enjoy pleasure likewise after duly marrying her.

Kuḷampātāyaṇār – Pulavar (A Poet)

His given name being *Tāyaṇār* the significance of the prefix is not clearly known. Avvai D. opines that *Kuḷampaṇ* might have been the father’s name. In the only poem composed by him, Puram. (253), the wife of a warrior slain in battle laments his death. The bare hands of the widow, with the bangles taken off, are compared to a green bamboo with its bark removed.

Kuḷampu – *Vilaṅkin Kālnakam* (The hoof of an animal)

The hooves of the horses of Atiyamāṇ Netumāṇ Añci became stained with the blood from the garlanded chests of the foemen as they galloped fast into the enemy-ranks (Puram.97:11-13). In the hot desert track, the gravel-stones lay shattered, kicked by the worn-out hooves of the donkeys carrying the salt-bags (Akam.207:5-7). Dew-drops came out of the *inikai* buds and wild-jasmine flowers lying on the sand-heap in the cold season, as the hooves of the deer pressed down upon them (Nar.124:4-9).

Kuḷamīṇ – *Kuḷampōlum Vaṭivaiyuṭaiya Puṇarpūca Naṭcattiram*, (*Puṇarpūcam*, shaped like a pond-the star Pollux)

Wise elders in the land of Peruñcāṭṭaṇ, son of Piṭavūr Kīlār would bless the prosperity of the chieftain, feeding sumptuously upon cooked rice and meat, though the wide world might be parched in the Sun's heat or evil omens appeared like shooting stars, or a comet beside *Puṇarpūcam* (Pollux) shaped like a pond trailed its smoke (Puram.395:33-38).

Kuḷavāy – *Pūmuṭinākar Kōil Koṇṭavūr* (A place where Nākar is enshrined)

If men and women were to come and worship at the sacred temple of the Lord (Āticēṭṭaṇ) enshrined at Kuḷavāy adjacent to the mountain, they would be relieved of disease and ignorance, and all good would accrue to them (Pari.Ti.1:61-63).

Kuḷavi – 1. *Malaimallikai* (Hill-jasmine/Wild-jasmine)

Kuṟavas would share with others cooked rice of the newly-reaped millet, placed on plantain leaves in the courtyard redolent of convolvulus and wild-jasmine flowers (Puram.168:4-13). The buffalo that had eaten the red water-lily in the west, would chew its cud and slumber on a bed of wild-jasmine, under the shade of the jack-tree (Ciru.42-43). The forehead of the heroine had the fragrance of the wild-jasmine strung together with the blue lily in the town of Aralaikuṇṭam (Kuru.59:2-4). Climbing the *irri* tree in the hill-side, the

monkey ate the wildjasmine trailing over it (Aink.279:1,2).

Kuḷan – *Kuḷam* (Tank)

The lotus makes the tank beautiful (Kali.22-15).

Kuḷir – *Kuḷircci* (Coolness)

The cold season came to stay, making cool the branches of the wide groves, so that the dew-drops were continuously falling from them (Netu.27,28,72). Cool tanks filling up with water became useful (Pari.8:93).

2. *Kiḷikaṭi karuvi* (An instrument for chasing parrots away)

The heroine and her maid, climbing the platform in the millet-field chased the parrots by sounding the instruments like *Taḷal*, *Taṭṭai* and *Kuḷir* (Kuri.40-44). The *Kuḷir* in the hands of the hill-maiden, the heroine, sounded like an anklet, as she used it to scare the parrots away from the millet-corn (Kuru.390:5-7).

3. *Arivāl* (Sickle)

As the sky poured rains, the bean-vine blossomed at the foot of the stubble in the harvested millet-field and put forth bean-pods curved like a sickle (Malai.97,109,110).

Kuḷiru – *Naṇṭu* (Crab)

The heroine was in anguish at the separation from her lord, like a ripe fig fallen from the river-side tree that had been smashed by seven crabs; but the cruel tongues of the neighbours boisterously gossiped about her plight (Kuru.24:3-6).

Kurṟam – *Piḷai* (Fault/blame)

As the mother revealed to the elder brothers of the heroine her true virtuous love for the hero, they were agitated and angry throughout the day, fingering their bows and selecting arrows; however, realising that there was no fault to be found in the lovers, they cooled down (Kali.39:20-25).

Kurṟil – *Koṭṭil* (Yard)

The weapons of Atiyamāṇ, having been used

frequently against the enemies, lay battered and blunted in the yard of the blacksmith (Puram. 95:3-5).

Kurrunar - Parippōr (Persons who pluck or cull flowers)

The maid said to the hero trembling in desire: "Like one who grows thirsty while plucking the water-lily from the pond, you are trembling even when slumbering between the breasts of the heroine" (Kuru.178:3,4).

Kuraṅku-Tuḷai (Thigh)

One of the hands of Lord Murukaṇ lay on his thigh covered by a red garment (Muru.109). The minstrel's wife, had close-set plump thighs, thick like the trunk of a big she - elephant (Poru.40). The male dhole seized and snapped off the thigh of the buck while the doe cried out in fear (Akam.285:5,6). Bhimā smashed the thigh of Duriyōtaṇā, chief of the hundred evil Kuravas, and killed him (Kali.52:2,3).

Kuraṭu-1. Accukkōkkum Kuṭam (Axle-box of a cart)

A certain soldier, his chest pierced by many spears in battle, lay on the ground like an axle-box of a cart with radiating spokes fixed to it (Puram.283:8). The weapon Discus, had spokes made of precious gems radiating from the hub made of diamond (Puram.365:4,5).

2. Kaṭṭai (Block of wood)

Women daubed their young breasts with the coloured paste made by grinding a block of sandal-wood on the grinding stone (Muru.33-35).

3. Kammiyarin Parrukkuraṭu (The tongs of a smith)

Red-millet stalks curved like a cow-elephant's trunk, had ripe ears of corn full of sap, bent like the pincers of a smith used for picking up charcoal (Kuru.198:2-4).

Kuratti - Kuriñci Nilappen (A woman of Kuriñci tract)

The Kurava woman fed the oven with faggots of sandal - wood (Param.108:1,2).

Kurappiṇākoṭi - Kurappenṇākiya Pāṇkoṭi (Goddess Valli)

The Red Lord Murukaṇ is hailed as the one who wedded Goddess Valli, the Kurava maiden lithe as liana (Pari.19:95).

Kuram - Kuravinam (The Kurava clan)

Children of Kurava families, would climb up the big rocks and sound their small drums, unafraid of the fierce fight of the tiger and the tusker in the hill - side (Nar.104:1-5).

Kuramakaḷ - Kuravinappen (A Kurava woman)

The Kurava women, sounding musical instruments pleasing to Lord Murukaṇ invoked the God, striking fear in the hearts of those who did not worship Him (Muru.242-244). When the Kurava maiden raised a cry of 'tiger, tiger' in order to pluck *vēṅkai* flowers from the high branches, the people of the hamlet beside the hill, thinking that it indicated the presence of a powerful tiger that killed cows, rose with a shout for hunting it (Akam.52:2-8). The elephant-calf ran about playing with the children of the kurava woman (Kuru.394:1-3).

Kuramakaḷ Iḷaveyiṇi - Penpārpulavar (A Poetess)

Iḷaveyiṇi, like Iḷaveyiṇaṇār, is the given name of this poetess. P.N. opines that the poetess Kuramakaḷ Kuraveyiṇi and Kuramakaḷ Iḷaveyiṇi might be one and the same. But V.P.'s Caṅkam edition treats them as two different persons. The only poem by Iḷaveyiṇi, Puram. (157), is in praise of the Kurava Chief called Ēraikkōṇ; he forgave the faults of his people, was ashamed of the indigence of others, displayed in the battlefield, a prowess that was irreproachable, his conduct was noble in the king's court.

Kuramakaḷ Kurīyeyini - Penpārpulavar (A poetess)

Ēyiṇi was her given name. Avvai D. says that she got the name Kuramakaḷ Kurīyeyini as she was born in the tribe of the kuravas noted for their sooth-saying powers (Nar.357.Int). She should be considered to be a different person

from Kuramaka! Iḷaveyiṇi In *Narrinai* (357) composed by her, the heroine tells her maid that though the hero had not yet arranged for their marriage but continued his secret meetings with her, she was certain about his love and that her heart was happy thinking about the pleasant days she spent with him. This is conveyed by a fine implied simile: the peacock on the hill of the hero, its crest and ocelli wetted in the rain and now dry, is dancing joyously thinking of the rain-cloud.

Kuravar - Kuraviṇattār (Kurava tribesmen)

Kuravas sowed millet in the field dug up by the pigs without ploughing it again. The millet-corn new-reaped from such a field, was cooked by them in the milk of wild-cows, over a fire fed by faggots of sandal-wood, and shared with others in the courtyard of the house (Puram.168:4-13). Cowherds and *Kuravas* shouted together in encouragement as the country-bulls and the wild-bulls fought with each other fiercely (Malai.330-333). The strong tusker desirous of the young she-elephant, would cut through the village-common by the hillside, while the *Kuravas* shouted boisterously (Kuru.346:1-3). As the *Kurava* wives worshipped their husbands as the deity, their arrows never failed (Kali.39:16-18).

Kuravar Perumakan - Kuravarkkuut Talaivan (Ēraikkōṇ) (Chief of the Kuravas)
Ēraikkōṇ, Lord of the *Kuravas*, had a chest made hardy by constantly drawing the bow, a killing spear and a wreath of glory-lily flowers (Puram. 157:6,7).

Kuravan - Kuramakan (Kuravan)

The darling daughter of the *Kurava* of the Hills was difficult to attain, as she was closely guarded (Nar.201:1,2). The defective roof of the *kurava* of the Hill thatched over with grass, was covered by the moving white cloud (Aink.252:1,2). The *Kurava* of the Hill, worshipped Lord Murukan and got a daughter as a boon from the God (Aink.258:1,2).

Kuravanmaka! - Kuramaka! (Goddess Valli) The maid asked the hero not to swear in the name of Goddess Valli, daughter of the *Kurava* (Pari.8:69).

Kura! - Kuraḷan (Dwarf)

The hunchback said to the dwarf: "Oh you miserable offspring sired by the *āṇṭalai* bird on its mate, conceived in an inauspicious hour to be born a wretched dwarf! How dare you stop me with words of love? Can such as you, hope to touch me?" (Kali.94:5-8).

2. Kuṭṭai (Dwarfish stature)

Among the congenitally defective births considered to be sub-human, are-blindness, being born as a shapeless lump, hunch-back, dwarfish stature, dumbness, deafness, bestial shape, and imbecility (Puram.28:1-5).

3. Kurumai (Shortness)

The short grains of common-millet rice when cooked, looked like *pūlai* flowers (Peru.192,193).

Kurala - Kuṭṭaivaṭiva (Dwarf in shape)

The hunchback women describing the dwarf as an ignoramus who resembled a gaming board held up vertically, asked him if he had other women in his house, as he was now inviting her to his place (Kali.94:13,16).

Kuri - 1. Kuriyitam (Trysting place)

The heroine said to her maid, that their love affair with secret meetings at midnight with her lover, had gone too far (Akam.325:3,4). The maid escorting the heroine to the same trysting place spoke softly to the hero (Nar.204:7,8). The heroine said to the hero returning home from the hetaerae's quarters, that his paramour had come there, as she did not meet him at their trysting place (Kali.68:8). The hetaera came to meet the hero at the trysting place fixed by him in the cool grove with dense clusters of flowers (Kali. 69:16).

2. Aṭṭayālam (Mark/indication)

Player-minstrels were instructed to look to the

right and the left and avoid places indicated by them (Malai.265-267). The heroine said to the hero returning from the hetaera's house, that she would not like him to come to her house bearing the marks made by his paramour on his body. (Aink.48:4,5). The maid called to the heroine and her bevy of companions to sing the glory of the chest of the herdsman marked by the horns of the killer-bulls (Kali.104:63,64).

3. *Kurippu* (Sign/signal)

The heroine told her maid that her arms grew pale and sallow as the sign agreed upon by her lover for their meeting together, did not come to pass as desired (Kuru.121:4-6). Looking at the ring presented to her son by the hero's paramour, the heroine said: "I understand well the signal sent by the woman who sent the ring" (Kali.84:24).

4. *Mukārttam* (Auspicious Time)

The astrologer's calculations for fixing the auspicious hour for the union of the couple never went wrong (Kali.39:46).

5. *Kurikkappaṭum Kuṇam* (Characteristic/marked quality)

Learning that her husband had just come back from the hetaera's house, the heroine said to her son as if she were admiring him: "Darling! Though you might resemble your father in his good looks, you must follow only the quality that is good for you as indicated by me" (Kali.86:11,12).

6. *Kurittal* (Indication)

The hetaera asked the hero: "I did not see you in the trysting place indicated by you for our union; where had you been?" (Kali.97:3-5).

Kurīñci - 1. *Kurīñcippan* (The *Kurīñci* mode in music)

People prayed to Lord Murukaṇ offering him fragrant incense and singing the *kurīñci* mode to the accompaniment of sweet musical instruments (Muru.239,240). As the hill-woman, running

her fingers through her tresses, sang the *kurīñci* mode, the elephant in the millet-field, slept where it stood, without eating the millet (Akam.102:5-9.)

2. *Oṟuvakaicceṭi* (A kind of vine/creeper)

The hierophant wearing the *kurīñci* flowers worshipped the lofty Lord Murukaṇ, as the musical instruments sounded sweetly (Matu.611-614). The intimacy of the heroine with the lord of the hill where the bees gathered honey from the flowers of the black-stemmed *kurīñci* was greater than the earth, higher than the sky, and deeper than the sea (Kuru.3).

3. *Kurīñci Nilam* (*Kurīñci* tract)

The maidens, born to the hillmen of the *kurīñci* tract, fought with the companions of the daughter of Lord Indra (Pari.9:67,68).

4. *Kurīñcip Pāṭṭu* (*Kurīñcipattu*, one of the eight Caṅkam poems)

Of the eight marriages permitted by Brahmins, *Kurīñcipāṭṭu*, sings of the fifth kind (Kuri.Ve.2:3,4).

5. *Puṇarcciyākiya Uripporuḷ* (Amorous union as the characteristic theme)

The mountain, surrounded by smaller hills, had the characteristic theme of amorous union (Matu.300,301).

Kurīñcikkilāva - *Kurīñcinilattukkuriyavan* (Lord of *Kurīñci*, Lord Murukaṇ)

Lord Murukaṇ is hailed as the Lord of the *Kurīñci* Tract, with mountains that challenged the sky, the Lord of never-failing power, who smashed the Demon in the form of a mountain. (Muru.266,267).

Kurīñcikkōmān - *Malainilattalaivan* (Nalliyakkōṭaṇ, lord of the hill-tract)

Nalliyakkōṭaṇ, Lord of the montane tract whose bamboo-covered high mountains where clouds rested, and the thunder brushed by, had wreaths of tender leaves and qualities that made for lasting fame (Ciru.265-269).

Kurittumāretirppai - *Kuriyetirppai* (Loan to be returned without any interest)

If a noble farmer's wife, having exhausted her stock of millet and panicum in feeding suppliants, still had guests to be entertained, she would try for a loan of grain from her neighbours to be returned in equal measure; if it was not available, she would cook the seed-millet kept for sowing and feed her guests (Puram.333:8-13).

Kurittōr - *Karutinōr* (Persons with some intent)

Those who intended to establish their name in this impermanent world, would leave their fame behind when they passed away (Puram.165:1,2).

Kurīṇilai - *Kurittukkoḷḷum ṇilai* (Fixing the exact position and time as required)

Carpenters proficient in their craft, began to build the mansion for the king thus: On an auspicious day in the middle third of the month of Cittirai, at noon when the sun was at the zenith, two poles were erected and a taut rope tied between them; noting the exact time when the shadow fell straight along the line without inclination on either side, they began their work by marking off the points and directions for laying the foundation (Netu.72-73).

Kurippu - 1. *Uḷḷakkaruttu* (Thought)

The good mother of the heroine sadly said: "I do not know what this youth who had eloped with my daughter, has in mind; Will he take her first to his house, or will he bring her to our house?" (Akam.195:1,2,18,19). The maid said to the heroine, in order to assess her state of mind regarding the hero: "When our lord seized my hand in the wide street, I cried aloud and he at once dropped my hand; but I did not inform our mother about this action of his; what do you think about it?" (Akam.356).

2. *Kurippu ceykai* (Significant action/action indicating something)

The heroine said to her maid that she was quite certain about the impending departure of the hero across the hot desert tract, from his action which indicated his mind (Nar.177:3,4).

3. *Aimporikaḷ* (The five senses)

The fostermother who went in search of her

daughter, addressing the trident-staffed brahmin as one whose five senses obeyed his bidding implicitly, asked him if he had come across her daughter and her lover on his way (Kali.9:4-8).

Kuripīlittal - *Kurīyīṭam Tavarutal* (Missing the tryst)

As the hero had missed the tryst, the heroine grew weak in body (Nar.11:2).

Kurīyiraiyār - *Pulavar* (Poet)

His given name is not known. He came to be called 'Kurīyiraiyar' from a fine phrase referring to children with small forearms as 'Kurīyirai Putalvar'. In *Kuruntokai* (394), the only poem composed by him, full of verbal felicity and beauty of thought, the maid speaks disparaging the hero thus: the hero's amorous play giving pleasure in the beginning, later gave only pain to the heroine, just as an elephant-calf playing about with the *Kurava* women's children with small hands, later began to eat away their millet as they grew up.

Kurīyethirppai - *Kurittumāretirppai* (Exact amount of loan returned without any interest)

Peruñcittiraṇār said to his wife "Distribute the wealth given to me by Kumaṇaṇ, to all those neighbours who had given us loans without interest for feeding our kinsfolk, and others too" (Puram.163:3-9).

Kurūkkaiṇṇantalai - *Kurūkkai eṇṇum Ūrilamainta Pōrkkaḷam* (Battle-field)

Annī of great fame, cut down the trunk of the ancient *punṇai* tree of his enemy Titiyan, in Kurūkkai field of battle (Akam.145:10-13).

Kurūṅkīraṇār - *Pulavar* (Poet)

Kīraṇār, being his given name, perhaps he was called Kurūṅkīraṇār, because of his short stature. In *Kuruntokai* 382 by him, the maid comforts the heroine in anguish at the delay in the return of the hero beyond the time stipulated by him-the advent of the rainy season. The poet describes the cloud pouring rains prematurely and the fragrance of the green-leaved jasmine mingling

with the smell of the red-jasmine, blooming from the bushes.

Kurūṅkuṭi Marutanār - Pulavar (Poet)

Marutanār, belonging to Kurūṅkuṭi in Pāṇṭiya land, has composed 2 poems *Akanānūru* (4) and *Kuruntokai* (344) both in praise of *Mullai tīṇai*. He has described finely the rainy season in *Mullai* tract beautifully thus: "The jasmine puts forth sharp buds; cassia buds and the buds of the *illam* tree, unfold their petals; the horned stags gambol about in every hollow; drought is dispelled from the wood and copse, by the clouds charged with water-vapour showering rain drops on the land (Akam.4). In *Kuruntokai* (344) the same poet has finely described eventide in *Mullai* tract; it is at the eventide painful to the heroine that the cows their udders full of milk, poured it on the ground as they thought of their calves left behind in the stall, and returned earlier than the bulls, to be united to their offspring; the hero's gentle nature is suggested by the way the poet refers to him as the lord of the chariot with the clappers of the bells tied up so that the birds feeding with their mates on the honeyed pollen were not scared by the sound.

Kurūṅkōḷiyūr Kīlār - Pulavar (A Poet)

His given name remaining unknown, this poet belonging to an agriculturist family, hailed from the village called Kurūṅkōḷiyūr. Three poems of his (Puram.17,20,22) are in honour of Yāṇaikkaṭcēy Māntarañcēral Irumporai. In a fine simile, the poet compares the exploit of the Cēra king's escape from the prison of Pāṇṭiyaṇ Talaiyālañ-kāṇattuc Ceruveṇṇra Neṭuñceliyaṇ to recover his throne, to an elephant that levelled up with its tusks the earth brought down from the sides of a pit and escaping the hunter's trap, rejoined its tribe. The greatness of the rule of his ancestors and his own capable administration are highlighted by the poet. People living under his rule, knew only the heat of the blazing sun, or the heat that cooked food and no other heat in

their lives; they knew only the beautiful rainbow and no murderous bows; no weapon but the plough that tilled; the tongues that sang his praise needed not to go to other patrons for gifts.

Kurūnar - Parippōr (Those who culled/plucked)

Like one plucking *kuvaḷai* flowers from a pond suffering from thirst, though the heroine's arms were daily embraced by the hero, the bangles on her hands came loose, as she thought of the hazards on the hero's path (Nar.332:2-4).

Kurūnari - Narivakai (Jackal)

In the crematory, as the jackals and the barn-owls were preying upon dead blesh the goblin-maidens danced embracing the corpses (Puram. 359:2-8). The jackal biding its time to seize the frisking lamb, would run into the bush, frightened by the whistle of the shepherd (Akam.274: 8-11). In the net spread out for a tiger, a useless, jackal got caught (Kali.65:24,25).

Kurūnaruṅkaṇṇi - Kuṇṇippū (Crab's-eye flower)

Among the many flowers culled by the heroine and her bevy of companions, the flower of the crab's-eye tree was also one (Kuri.72).

Kurūnilamannar - Cīrraracar (Petty kings)

A reputed court consisting of warlike chieftains and petty kings and others, eulogised Talaiyālañ-kāṇattuc Ceruveṇṇra Neṭuñceliyaṇ's greatness (Matu.774-776).

Kurumpaṭai - Kōṭṭai (Fort)

Malavas of the fort had long spears (Akam.35:4).

Kurumpar - Pakaiyar (Enemy)

The war-drum beaten by the drummer calling for warriors to come and get their *kāñci* flowers before going into battle, sounded fiercely so that the shameless laggards in the place were whipped up to rush for their flowers of victory (Puram. 293:1-3).

Kurumparautūmpu - Kuruntūmpu (A horn-pipe)

Player-minstrels had a bag which contained the short pipe that sounded the tune called *Ili* along with other musical instruments (Malai.7,13).

Kurumparai - Peṭai (Young female-bird)

Picirāntaiyār said to the male swan: "In your northward flight, if you pass through the Cōḷa country, stay in the palace of Kōpperuñcōḷaṇ at Uraiṭūr of the lofty mansions; if you say that you are the servitor of Picirāntai, in the hearing of the king, he will give you ornaments for your mate to wear" (Puram. 67:7-14).

Kurumpi - Purrañcōru (Grub)

The he-bear would prey on the grub on the cold outside of the anthill containing winged ants (Akam. 8:1,2).

Kurumpiṭi - Uṭaiṭai (Sword)

Thieves wore sharp-swords lying close to their thighs (Matu. 637-642).

Kurumpiyan - Aranṭaiyavan (Titiyan lord of a fort)

Angry with the Kōcar warriors who plucked the eyes of her father because his cow grazed in their field of greengram, Anṇi Miñili avenged it with the help of Titiyan of the Fort with victorious troops and warlike horses, who slew the Kōcars in battle (Akam. 262:5-12).

Kurumpu - Aran (Fortress)

The fastness called Kāṇappēr, was surrounded by inaccessible fortresses (Puram. 21:6). The foresters rejoiced and shouted when the difficult forts were destroyed (Malai. 318). The chieftain mounted on an elephant invaded the enemy country sounding his wardrums, and destroying the difficult fortress, and heaved a sigh of relief (Nar. 77:1-3).

2. Cirrūr (Small village)

In the small village of the foresters with bows, the sound of the fierce drum arose (Akam. 261:14-15).

3. Kurumpar (Pakaiyar) (Enemies)

Bandits with murderous bows, slew their enemies, and shared the herds of cattle they had seized (Puram. 97:4-6).

4. Valimai (Strength)

The small-eyed mongoose that destroyed the strength of a snake was given as a tribute to Naṇṇaṇ (Malai. 504).

Kurumpūr - Ōrūr (A town)

When the chief of the Vicciyars fought with enemy kings, people of the town of Kurumpūr shouted noisily on seeing the sharp tiger-like glances of the minstrels (Kuru. 328:5-8).

Kurumpūḷ - Kāḷai (Quail)

In an elephant-hunt, one may succeed in getting an elephant; it is possible too for one hunting for quails, to return empty-handed (Puram. 214:4,5). The maid said to the heroine; "May the menial who brought the tidings about the hero arranging for his marriage with the heroine, get sauce made with quail-meat fried in ghee as his food" (Kuru. 389). The hero returning from his paramour's house, said to his angry wife that he had been to see only the fight between two quails newly caught and that he had done nothing wrong; whereupon she replied in sulks that she knew full well about the sort of quail-fight he had witnessed (Kali. 95:6-8).

Kurumporai - 1. Kaccai (Sash)

The heirophant wore a fine cool soft garment trailing on the ground over his sash tightly tied round his waist (Muru. 213,214).

2. Kurumpuḷḷi (Small spots)

The warm breast with a dark nipple had small spots and a lovely colour (Nar. 314:5,6).

Kurumporai - 1. Cirumalai (Hillock)

Ōri gave to player-minstrels, fine lands with hillocks and curapunnai trees with fragrant flowers (Ciru. 107-111). The eagle would feed flesh to its young ones on the branch of the yā tree on the hillock (Akam. 193:6-8). Bandits slew a brahmin passing by the hillocks resembling a line of donkeys of the salt-merchant's carts,

mistaking the white cadjan leaf in his hand for gold (Akam.337:5-11). Beside the hillock, tuskers embracing their mates, would protect them from the attack of the tiger (Kuru.215:4-6).

2. *Kāṭu* (Wood)

The hero said to his charioteer: "As you approach the wood where the lovely *kuruntam* flowers, the trees of our noisy town will come into sight; therefore drive fast" (Nar.321:8-10).

3. *Ōrumalaiyiṇpeyar* (Name of a Hill)

Āmūr lay east of the hill called Kurumporai with a tall peak where thunder rolled, whose slope was full of fragrant flowers (Akam.159:13-15).

Kurumakkaḷ - *Ciruvar* (Boys/urchins)

Surrounded by urchins dragging the unripe fruit of the palmyrah tied to a twist of vines, the heroine's son returned home in his chariot adorned with bells (Kali.83.8-11).

Kurumaka - *Ciruvaṇ* (A young boy)

The horse ridden by the lord of the hills, had a mane resembling the tuft of a brahmin boy (Aink.202:2-4).

Kurumākkaḷ - *Ciruvar* (Boys)

Atiyamāṇ was dear to suppliants like the big tusker whose white tusks the boys of the village happily washed in the water-front (Puram.94:1-3). Young women, along with their husbands, and bright young children adorned with big ornaments like red lotus, went to the Buddhist shrine and offered worship there (Matu.461-467). The young one of the monkey would lick up the honey, dripping into the stone-pit from the honey-comb in the branch of the *vēṅkai* tree, and left over by the young children of the *Kuravas* (Nar.168:1-5).

Kurumoli - *Tālvuc Col* (Debased words)

The maid asked the minstrel's wife who came as the emissary of the hero seeking reunion with the heroine: "Oh, you, with debased words, are

you not speaking with your tongue that knows no truth, false words about the prostitutes and their mothers too?" (Nar.310:5-11).

Kurai - 1. *Taṇṭu* (Piece)

Kaṇṭīrak Kōpperunaḷḷi gave pieces of roast meat with fat, white as ghee, to Vaṇparaṇar and his kinsfolk to eat (Puram.150:5-13). Fat pieces of shark were cooked with *varāl* fish (Puram.399:5). Reapers of paddy ate fat pieces of the striped and coloured big fish caught in the pool (Akam.236:2-4).

2. *Kuraivu* (Diminution)

The bright city had an inexhaustible supply of cooked rice, that never knew any diminution like the cool pond in the month of *Tai* (Puram.70:6,7). The sea knows no diminution, whatever is taken from it by the clouds (Akam.162:1,3). The moon in the sky suffered a reduction in size when swallowed by the serpent (Nar.377:6,7). The cloud that sucked up the waters of the sea reducing its volume, poured rains heavily, while thunder that shattered the hills, reverberated (Pari.20:1-3),

3. *Inṛiamaiyāta Ceyal* (Indispensable action)

Toṇṭaimāṇ Iṇṭirayaṇ gave whatever they desired to those who came to him for justice and to those who came for indispensable requirements (Peru.443,444). The hero said to his companion that it would be helpful to him if his friend were to contain his lovesickness, as part of his indispensable duty to him (Kuru.58:1,2). In the islet, in the midst of the river certain women refraining from the embrace of their lovers' chests enjoyed the honeyed pleasure of boudoir at midnight, so indispensable to amorous delight (Pari.10:31.32).

4. *Maṇakkurai* (Feeling of want/desire)

Even if a king were to come to the father of the young maiden expressing his desire for the daughter's hand, he would not yield (Puram.341:1,3). The heroine called to the black-legged

white heron and said to it: "Go to your lord of the sea-coast, and tell him clearly what my desire and want now is" (Nar.54:4-11). The male monkey would go to its tribe and express its desire for the female monkey to be given to it as its mate (Kali.40:15,16).

5. *Enpu* (Bone)

As the killer-bulls fought fiercely against the bull-fighters, their bones broke away from their bodies and fell to the ground without any flesh (Kali.104:51-53).

6. *Oru Tākkuṭaiyatu* (A part of a musical overture with a single beat)

In the vocal music of the minstrel's wife, there was seen *Kīḷamai* of four beats, *Nīrai* of two beats and *Kurai* of a single beat (Pari.17:17,18).

Kuraiyal - *Tuṇṭam* (Piece)

Whether the body of Atiyamāṇ Neṭumāṇ Añci was burnt by the bright fire of the funeral pyre made up of pieces of fire-wood cut by the *kurava* attendant, or went straight to heaven, his fame would not die (Puram.231).

Kuraiyōr - *Vaṛiyōr* (Poor people in want)

As the heroine came at midnight and embraced the hero such that her breasts bore marks of their love-making, his heart was full of happiness, like the begging bowl of men in want who went to Poraiyaṇ Kaṭuṅkōṇ singing his praise (Akam.142:5,6,20-26).

Kuraivil - *Intiravil* (Rainbow)

The pond was full of lilies red like vermillion, and blue lilies and other flowers of iridescent colours like the rainbow in the sky caused by the scattering of water-drops (Peru.291-294).

Kuraiyu - *Tālyu* (Imperfection, feeling of want)

The king wore a garment that was not imperfect but bright, and over it bright jewels that added lustre to it (Matu.721,722). The player-minstrels were guided to go to a patron where they could get their fill of fine fermented mead kept in bamboo-pipes, and toddy to their heart's content and at dawn bamboo-rice cooked with seeds of

the jack-fruit and different kinds of meat (Malai.171-185).

Kuṇṛakam - *Malaiyitām* (Hilly place)

Vēṅkaṭam had goodly villages beside the hill where elephant calves were tethered in the village-common, while the she-elephant grieved (Puram.389:9-11). On seeing the young one of the monkey dancing on the tight-rope of the female dancer young children of the Kurava family in the hilly place clapped their hands in delight (Nar.95:1-7).

Kuṇṛanāṭa - *Malaināṭa* (Vocative of the Lord of the hills)

The maid addressed the hero as the Lord of the Hills whereon the *kurava* who went on hunting, slew the porcupine so that the cool bush of hill-jasmine, now red with blood, was shaken (Akam.182:6-8). The maid addressed the hero as Lord of the Hill where the female monkey played with its mate upon the rock caressed by the mango tree in the courtyard of the *kuravas* (Aink.277:1-3).

Kuṇṛanāṭan - 1. *Malaināṭan* (Lord of the Hill)

The heroine referred to the hero as Lord of the Hills, where the male monkey standing behind a dancing peacock beside a cataract and looking like a drummer behind a minstrel's wife called for its mate, the female monkey, while it held a big jackfruit to its bosom (Akam.352:1-7). The maid informed the heroine that the hero, lord of the hills, had come to the appointed place to meet her, as she had agreed to elope with him (Kuru.383:1,2). The maid said: "Let not the hero, lord of the hills, come at night by the hillside where the female monkey, that had mated in secret with its male, climbed up the *vēṅkai* tree, and set right its dishevelled hair looking down into the deep pool below, for fear that its tribe might come to know about its mating" (Nar.151:4-12). The maid said to the heroine, by way of recommending him to her favour: "The lord of the hills, where the calf of the tawny-coloured cow that was covered by the pollen of the glory-lily flowers, did not recognize its

mother, gave him leaf-skirts to wear" (Nar.359:1-4). The lord of the hills where the boar in the rocky hillside seized the mountain-paddy, giving the slip to the watchmen, spoke deceitful words to his beloved in a convincing manner in order to attract her (Aink.267).

2. Murukaṇ (Lord Murukaṇ)

The hero joyously said to himself: "Even the blue-lily in the pool in the hill-side of the Lord of the Mountain, Lord Murukaṇ, cannot bloom so beautifully as the eyes of my beloved, the hill-maiden" (Aink.299).

Kunram - Malai (Hill)

In Pāri's Parampu Mountain, honey poured down making the hill-side blue-coloured (Puram.109:7,8). Uraiṃyūr Ēṇicēri Muṭamōciyār wondered whether the lovely woods abounding in tuskers sang the praise of Āy Anṭiraṇ's hill, to become so rich (Puram.131). Lord Murukaṇ was lord of the mountains with unflagging victory, who clove the hill bearing the name of the heron (Krauñca hili) (Muru.266,267). The hero came riding upon his chariot, musing upon the majestic charms of the heroine, redolent of the fully-blossomed glory-lily flower in the tall hill to the east of Uraiṃyūr (Akam.4:12-17). The *acuṇam* listened intently to the swarms of bees buzzing at the ichorous flow from the jowls of the tusker that had slain a tiger in the hill-side, mistaking the sound to be *yāl* music (Akam.88:8-12). The maid refused to accept the present given by the hero declaring that the hill of Lord Murukaṇ was full of glory-lily flowers (Kuru.1:3,4). The hero crossed many a big hill where the big boulders resembled dusty elephants unwashed by the rain (Kuru.279:5-7). The maid asked the heroine if she could send the swing high up with the heroine seated on it, so that she could see the lofty hill of the hero (Nar.222). The maid said: "The heroine confined to her house now, is beautiful like the Parampu hill of Pāri abounding in jackfruit trees". Thus she urged the hero to expedite his marriage with the heroine (Nar.253:5-9). The hero said to his concubine: "These green sprigs are crushed only

because of the Vaikai waters; I swear in the name of Lord Murukaṇ's hill (Tirupparaṅkunram)" (Pari.6:68,69). Nappaṇṇaṇār song of Paraṅkunram of Lord Murukaṇ: "The land at the foot of your hill, has the nature of Pāṇṭiyaṇ's war-camp (Pari.19:35-37).

Kunrampūtaṇār - Pulavar (A Poet)

'Pūtaṇ' being his given name, he might have belonged to Tirupparaṅkunram. Dr. U.Ve.Ca. opines that the name may be due to the fact that he has sung in praise of the hill and Lord Murukaṇ enshrined therein. Two poems of his are found in *Paripāṭal* (9,18), both in praise of the Red Lord, Lord Murukaṇ. The ninth poem celebrates the greatness of clandestine love holding it to be superior to married love. These are finely linked by him with Lord Murukaṇ's love for Goddess Vaḷḷi and Dēvacēṇa respectively. The artistic glory of Tirupparaṅkunram is described by him in that poem. Poem 18 describes a certain youth standing lost in admiration of a graceful peacock while his beloved begins to sulk at it. This is taken as typical of the love of men and women in Tirupparaṅkunram. The poet prays in the two poems that he may be blessed for ever to dwell with his kindred at the feet of the great God, Lord Murukaṇ.

Kunravar - Kuṛavar (Kuravas)

Brave hill-maidens related to Goddess Vaḷḷi daughter of the *kuṛavas*, fought with the companions of Goddess Dēvacēṇai, daughter of Heaven's king (Indra) (Pari.9:67,68).

Kunraverpaṇ - Malaiṇāṭaṇ (Lord of the Hill)

The heroine guarding the millet-field, sported with the Lord of the Hill, in a thickly wooded place, unknown even to monkeys (Nar.191:7-9).

Kuṛi - Kunṛicceṭi (The crab's-eye plant)

The warrior had eyes that rolled like the crab's-eye seed in an earthen lamp (Puram.300:4).

Kunriyanār - Pulavar (Poet)

Known as Kunriyāṇ and Kunriyāl the given name of the poet is not known. Perhaps because

he has sung about the crab's-eye seed in his poem, he was called Kuṅṛiyaṇār. Ten are the poems attributed to him; *Akaṇāṇūru* (40,41); *Kuṛuntokai* (50,51,117,238,301,336); *Narriṇai* (117, 239) Akam. 41 has the name Cēramāṇantaiyār as a variant reading. In that poem the heroine's grief at the delay in the return of the hero who had gone abroad to earn wealth, at the promised time, that is, the rainy season, is finely portrayed; In *Kuṛuntokai* (307) the heroine declares to her maid that she has forgotten to sleep at night because she seemed to hear constantly the sound of the tall chariot of the hero, though he had not yet returned to marry her. The poet has finely described the woods getting lovelier in the rainy season and the incidents pertaining to eventide. P.N. opines that he might belong to Cēra country as he has celebrated Toṇṭi city in the west coast.

Kuṅṛu - Cīrumalai (A hill)

The arrows sticking out from the body of an elephant resembled a flock of sparrows perched on a hill (Puram.19:7-9). Pāri's daughter lamented helplessly: "The other day, when the moon was white and bright, we had our father with us, and our hill none could take; now, on this day when the full moon is again white and bright, other kings have seized our hill and we have lost our father" (Puram.112). Peruṇcittiraṇār said to Atiyamāṇ that he came to him to get gifts, leaving behind him many a hill and mountain on the way (Puram.208:1,2). As the maidens sang in chorus and danced, Vēlaṇ (Lord Murukaṇ) held them in the embrace of his strong hands, and sported with them in every hill (Muru.215-217). The dwelling of the brahmins looked as if it was carved out of a hill (Matu.474). The hero came to his tryst by night, crossing a sand-heap, like a tusker crossing a hill (Akam.330:14-15). Salt-merchants lived a nomadic life, selling hill-like heaps of salt in montane regions (Nar.138:1-3). The male monkey frightened by the tiger's roar, leapt down the steep slope of the hill (Aink.274:1-3). The heroine asked

the maid: "Our Lord, who has forgotten me, to the ruin of my former beauty—does he also dislike sporting with his paramours atop the hill of Lord Murukaṇ with his victorious spear?" (Kali.27:14-16). The hill beloved of Lord Murukaṇ, was famous like the Himālayā mountain where the Red Lord, was born (Pari.18:5,6).

2. Piṇṭam (Lump)

Warriors, would worship the Goddess of Victory enshrined in Ayirai Mountain, offering her lumps of cooked rice mixed with enemy's blood sprinkled on them (Pari.88:11,12).

3. Maṇarkuṇru (Sand-hill)

When the maidens adorned with bangles made of the water-lily stem, leapt into the pond from the sand-hill, the waters overflowed through the outlets (Puram.352:5-7)

Kuṅṛupayaṇ - Kaḷavolukkam (Clandestine love)

Only those who were not well-versed in Tamil scholarship that deemed clandestine love as greater, would refuse to accept premarital secret love, which is a natural attribute of *kuriṇci* tract (Pati.9:24-26).

Kuṅṛūr - Or Ūr (A Village)

The sea lay to the east of Kuṅṛūr of the ancient Vēlir clan, where the pregnant female of the scabbard-fish seized upon the ripe mango fruits (Kuru.164:1-4).

Kuṅṛūr Kilār makaṇār - Puḷavar (A Poet)

Referred to by Māṅkuṭi Marutāṇar and Paranaṇar this village celebrated by these two poets, may be the birth-place of the father of this poet, whose given name is perhaps Kaṇṇattaṇār as mentioned in *Narriṇai* 332. In his poem Puram. (338) he describes the heroine as full of charms like the town of prosperous Pōṇtai belonging to Neṭuvēḷātaṇ. Her father would not think of giving her hand in marriage to any one who did not bow to him, were it the three crowned Kings themselves. In a fine simile, he has compared the single-walled fortress standing in the midst of fields to a ship becalmed at sea.

Kū

Kūu - *Kūvutal* (Wailing/howling)

At noon, the hungry foxes howled in pain (Pati. 22:34,35). A certain young girl separated from her family called aloud to them; mistaking the echo of her cry to be their voice, she went there and not finding them, she began to wail again (Pari.19:58-65).

Kūvuñkaṇ - *Kūppiṭu Tolaivu* (Hailing distance)

The maid said to the hero that their goodly hamlet protected by the sea, was within hailing distance (Akam.310:13-17).

Kūkai - *Kōṭṭāṇ* (Horned owl)

From its hollow in the burning ground overgrown with spurge-plant, the loud-mouthed horned owl hooted "*cuṭṭukkuvī*" (burn them up and heap the ashes) as if it referred to the dead men (Puram.240:6-9). In the palaces of Neṭuñceḷiyāṇ's enemies, beside the burnt-down bins of grain the crested male-owl screeched along with its mate (Matu.169-170). The maid said to the horned owl hooting from the ancient tree, with its curved beak, clear eyes and sharp claws; "Oh owl: do not screech in your harsh fearful voice while we are suffering without sleep; I shall give you goat's meat, rice cooked in ghee and the roasted meat of white rat in plenty" (Nar. 83:2-4). From the broad long street, in the old town, the horned owl would screech in a fearful voice, along with its female (Nar. 319:3-5).

Kūkaikōliyār - *Pulavar* (A Poet)

Author of *Puranānūru* 364, this poet got his name as he has described the horned owl as a cock in his poem. He has admonished people that all human pleasure would end when a man reached

the burial ground full of urns containing corpses, where also the horned owl from its hollow in the ancient tree with deep roots penetrating the ground, called out in its screeching voice as if to indicate the passing of time.

Kūttam - 1. *Puṇarcci* (Mating/amorous union)

The hero returning home after completing his enterprise said to his charioteer; "Drive the horses gently as the mating of the stags and the hinds by day will be disturbed by the noise made by our chariot and the horses" (Akam.134: 11-14). When the heroine said that the hero was hiccupping, her mother rushed to him and pressed his back while the mischievous lover looked at her from the corner of his eyes and smiled, thus making her consent to their amorous union later (Kali.51:13-16).

2. *Tiraḷ* (Host)

From the Ayirai mountain where the host of deities dwelt, worshipped by warriors praying for victory, Pēriyāru descended (Pati.88:24,25).

3. *Cērkkai* (accumulation/accruing)

Wealth will not accrue to those who stay at home lazily (Nar.252:4). The hero parted from the heroine, anxious to accumulate wealth from abroad (Nar.343:8-10).

Kūttu - *Kalavai* (Mixture/compound)

In big houses menials ground on the grinding-stone, a paste made of many ingredients like-musk (Netu.49,50).

Kūttuṇṇal - *Koḷḷaikōṭṭuṇṇal* (Living on plunder)

Bandits lived upon the plunder of the wealth of travelling merchant-bands whom they killed (Akam.167:7,8).

Kūttuṇavu - *Koḷḷai Kōṭṭuṇṇum Uṇavu* (Plundering for food)

Warriors fierce like tigers and living by their swords, led a life of plunder (Peru.136-138).

Kūṭam - 1. *Canmaṭṭi* (Hammer)

The male pigeon in the eaves of the palace was frightened of the noise of the hammer of the blacksmith heating the iron and lost its sleep (Peru.437-440).

2. *Kūṭūram* (Tent)

While setting up the war-camp, bows were planted on the ground along with poles and a tent was made with quivers of arrows tied together with ropes (Muḷ.39-42).

Kūṭal - 1. *Maturai Nakaram* (Maturai city)

Kūṭal city, Maturai, was famous for its bright mansions (Matu.429). Maturai had unfailing festivals in honour of war-like *Celiyaṇ* (Akam.116:13-16). In Maturai with fine mansions men and women adorned themselves with ornaments in order to dance together in the grove, where swarms of bees buzzed (Kali.92:65-67). Maturai never lost in war either of words or weapons, calling for the display of intellect or courage (Pari.19:8). Only those living in Maturai of tall mansions, who celebrated patrons, delighted and in seeing happy suppliants, could be said to have lived well; they would go to the world of the Gods (Pari.Ti.12).

2. *Caṅkamukam* (Confluence of rivers)

Kaṭalpirakkōṭṭiya Ceṅkuṭṭuvaṇ was like the confluence of the three rivers Kāviri, Ānporunai full of flowers and Kuṭavaṇāru (Pati.50:6,7). Bathing in the confluence of the river Kāviri with the sounding sea, people cleaned themselves of their dirt as well as their sins (Pat.97-100).

3. *Puṇarīal* (Amorous union)

The heroine said sadly: "Won't my lord think of amorous union with me at least when he is pleased with the beauty of his paramours" (Kali.27:11,12).

Kūṭalavar - *Maturai Nakara Makkaḷ* (People of Maturai city)

The sight of the Pāṇṭiya king bathing in the river Vaikai along with the people of Maturai city was like Lord Indra bathing in the Celestial Ganges (Pari.Ti.2:90-96).

Kūṭalār - *Maturai Nakara Makkaḷ* (People of Maturai city)

In early midsummer, people of the city of Maturai with its tall mansions would hail the poems of scholars (Kali.35:17,18).

Kūṭalūrkiḷār - *Pulavar* (Poet)

Dr. U.Ve.Ca. opines that this poet belonging to an agricultural family was born in Kūṭalūr in hill country. Four of his poems are in Caṅkam classics. Three in *Kuruntokai* 166, 167, 214 and one in *Puram*. 229. He was grieved when Yāṇaikkaṭcēy Māntaraṅcērai Irumporai died on a certain day as predicted by him, on seeing the fall of a shooting star. At the request of this monarch he had compiled the Caṅkam classic *Aiṅkuṭunūru*. Kuṇṅkōḷiyār Kiḷār and Poruntili-laṅkīraṇār were his contemporaries. *Kuruntokai* 166 celebrates the town of Marantai. The pleasure displayed in the face of a housewife on seeing her husband's enjoyment of her cooking is finely described in *Kuruntokai* 167. The *Puram*. poem (229) portrays the plight of people after Māntaraṅcērai Irumporai attained to the upper world. This poet must have been a good astrologer.

Kūṭalūrp Palkaṇṇāṇār - *Pulavar* (Poet)

P.N. considers him to be the author of *Narṇṇai* 200 and 380 but V.P. considers that poem 380 was composed by Kaṭalūr Palkaṇṇāṇār another poet. Nar. 200 refers to the beauty of the village-potter, who wearing the *nocci* garland, goes about the town announcing local festivals. Poem 380 is cast in the form of the maid refusing entry to the companion of the hero: "The heroine's garment is soiled and dirty with ghee after cooking; her arms smell of breast milk as she is holding a baby in her arms; she is not fit company for your master; let him go to his prostitute".

Kūtarparantalai – *Kāṭalnakarukkarukilulla Pōrkkaḷam* (Field of battle near Maturai)

A great shout arose from the battle-field near Maturai, when the Pāṇṭiya king defeated the two monarchs Cēra and Cōḷa who attacked him in strength and destroying their war-drums made them flee from the fields (Akam.116:13-19).

Kūṭu – 1. *Neṟkkūṭu* (Bin for storing paddy)

The scabbard-fish leaping out of the pond, rolled about at the base of the paddy-bin, erected outside the tall mansion (Puram.287:8,9). The grown-up calves of the she-buffalo slept in the shade of the grain-bins (Pat.14,15). The mansion of the heroine's mother had tall bins for storing paddy, tier upon tier, resembling a range of hills (Nar.26:3.4).

2. *Paravai Kūṭu* (Birds' nest/coop)

The hen-coop in front of the cottage looked like a hut erected over the platform in the millet-field (Peru. 51,52). The maid said to the heroine, that the people of the village were more confused than the intricately built nest of the weaver-bird on the palmyrah tree (Kuru.374:5-7).

3. *Vilāṅkukkūṭu* (Animal cage)

Wild beasts like the bear roared along with the tiger from the cages (Matu.676,677).

4. *Uṭṭoy* (Hollow inside)

The white flower of the Mahua hollow within, looked like dice carved out of the tusk of an elephant (Akam.135:8,9).

Kūṭunar – *Kūṭukinṇavar* (Women mated by the hero)

The heroine after marriage said to her maid that the hero, lord of the hills, of noble birth would not part from those united to him (Akam.352:7,8).

Kūṭtar – *Aṭṭunar* (Players)

As the lotus-flowers were crushed by the sugar-cane thrown by the workers in the field to those standing outside, the heartland of Cōḷan Nalaṅkiḷli resembled a stage with players (Puram.28:11-14).

Kūṭtu – *Nāṭakam* (Play)

The son of the heroine would please even the persons angry with him with his playful antics (Kali.85:34).

Kūṭaḷam – *Oruvakai ceṭi* (Convolvulus)

The convolulus grew luxuriantly along with fragrant hill jasmine (Param.380:7). The hero wore a wreath made of wild-jasmine flowers, strung together with convolulus (Akam.272:8).

Kūṭaḷi – *Oruvakaicceṭi* (Convolvulus)

The convolulus with a short stem, swayed in the tall hill-side (Kuru.60:1).

Kūṭaḷam – *Oruvakaicceṭi* (Convolvulus)

Fisherfolk had garlands made of the cool flower of the white convolulus growing at the foot of the fragrant screwpine (Pat.84,85). The fresh flowers of the convolulus hollow within and falling off their stalks in the hillside, were compared to bangles falling off the hands of women (Kuru.282:4-7).

Kūṭir – *Kūṭirpparuvam* (Cold season)

The cold season came, making the lorn wives suffer separated from their husbands; while cowherds shivered in the cold, the beasts forgot to graze; the female monkey shook in the cold birds fell to the ground, the milch-cow kicked, its calf, while in the cold night the very hills became cool; the *mucunṭai* and ribbed-gourd flowered from every bush; the crane and the stork seized the carp coming up the stream; white clouds, scattered showers; the paddy bent under its ripe ears of corn; the unripe fruit of the areca became full and ripe; drops of rain fell on the twigs in the grove; strong men with wiry bodies drunk with toddy, roamed the streets, careless of the rain; innocent maidens, learning the time of day by the blooming of the jasmine, lighted lamps and hailed the evening with folded hands and offerings of paddy and flowers; the house-pigeon foregoing its food, stayed on the plank near the

wall: servants ground fragrant paste; maidens strewed flowers and women burnt fragrant unguents in fire along with *akil* and candy people stayed in doors warming themselves at the fire-side; while minstrel-women holding their *yāl* against their warm breasts maintained the tune; and the cold rainy season came (Netu.3-72). The river in the hero's village ran turbid in the cold rainy season and clear in summer (Aink.45:1-3).

Kūntal - *Peṇṇir Talaimayir* (Women's hair)

As the enemies of Pāṇṭiyan Talaiyalāṅkāṇattuc Ceruveṇra Neṭuñceṭiyan fought against him and died in battle, their women adopting widows' weeds, cut off their dark lovely tresses, resembling fine dark sand (Puram.25:12-14). The minstrel's wife was instructed thus; "Walking along with the mountain-wind blowing through your majestic and fragrant tresses and looking like a peacock with bright ocelli in its fantail, come and meet the lord of the chariots, Āy, bounteous as the rains" (Puram.133:3-7). The great queen of Pūtappāṇṭiyan peruṅkōppeṇṭu determined to leap into the flaming funeralpyre, stood looking towards the crematory, her moist tresses falling on her back and her eyes full of great grief (Puram.247:5-7). The dark tresses of the queen of Palyāṇaic Celkeḷukuttuvan redolent of its natural fragrance when she did not bathe, exuded the fragrance of the jasmine flower blooming in the rainy season, when she did (Pati.21:32,33). Kaṭalpiṇakkōṭṭiya Ceṅkuṭṭuvan making a rope out of the many dark tresses of the women of Palayan slain by him in battle, yoked his elephants to a line of carts with the rope so made to be driven to his city (Pati.Pa.5:13-17). Ancient matrons had silvery grey tresses combed back and tied into a bun (Matu.407-409). The foster-mother catching hold of the wreath fixed to the five-fold plaits of the heroine beat upon her back pitilessly (Akam.145:18-22). The heroine had wavy tresses like the dark fine sand in the river Kāviri of the Cōḷas, running low (Akam.213:21-23).

The hero thought of the heroine as a woman with luxuriant tresses adorned with flowers falling upon her back like a rain-cloud (Akam.225:14-16). The old foster-mother had fragrant tresses streaked with grey (Akam.254:1,2). The hero said to her heart; "Seeing the natural beauty of the many-plaited dark tresses of our beloved, like salt in a cart dissolving in heavy rains, you have lost all modesty, because of your passion" (Kuru.165). The hero said thus about the heroine; "I think of the proud glances of the hill-maiden with her fragrant tresses, dark like fine river-sand redolent of *akil* and sandal smoke as she smiled at me" (Kuru.286). When the hero indicated his decision to go away from the heroine she covered herself with her dark tresses and greatly grieved at heart (Nar.113:5-8). The hetaera had tresses like *pañcāy* grass (Aink.76:1-3). The hero addressed the heroine as a woman with luxuriant locks causing distress in the minds of the on-lookers (Kali.64:5,6). The hero came to his concubine, his chest redolent of the fragrance of the tresses of his paramour (Kali.78:17,18). Women with ghee applied to their tresses (Pari.Ti.2:13).

2. Kūntalai Uṭaiyavaḷ (Women with tresses)

The hero said to his heart; "How is she related to us, this woman with many-plaited dark tresses redolent of jasmine flowers? (Kuru.19:2-5). The maid refused admission to the hero saying that her mistress with long tresses would not seek the intimacy with the hero any more (Aink.153:4,5). The hero comforted the heroine thus: "Beloved of dark tresses! If you leave off grieving at my going, making yourself pale and sallow, and permit me to depart, I shall go to conquer the enemies of my king" (Aink.429).

3. Kūntalai Uṭaiya Kutirai (Horse with tresses)

Lord Tirumāl is hailed as one who destroyed the anger of the demon Kēci, who came in the shape of a horse with long tresses of hair (Pari.3:31,32).

4. Acuran Peyar (Name of a demon Kēci)

Lord Tirumāl destroyed the hunger of the demon Kēci, who came in the shape of a horse with long tresses of hair (Pari.3:31,32).

Kūntalar – *Kāntalaiyuṭaiyavar* (Women with tresses)
Women of Maturai city their tresses bright with ghee, went riding on elephants, for river-sport in Vaikai (Pari.Ti.2:13-15).

Kūntalāl – *Kāntalaiyuṭaiyavāl* (Woman with tresses)
The mother, of the heroine who had eloped with her lover, grieved that her tender daughter whose tresses were not even long enough to be tied into a bun, had gone away with her lover across the jungle unknown even to monkeys (Aink.374).

Kūntalāy – *Kāntalaiyuṭaiyāy* (Vocative for woman with tresses)
The hero addressed the heroine: “Oh woman with luxuriant locks that cause distress to onlookers” (Kali.64:5,6).

Kūntalār – *Kāntalaiyuṭaiyār* (Women with tresses)
The heroine said to the hero: “You who go to the houses of hetaerae with fragrant dark tresses, have come here to my house by mistake. Go back to their houses” (Kali.95:1-4).

Kūntalāl – *Kāntalaiyuṭaiyār* (Women with tresses)
Lord Civaperumān is adored thus by the poet: “Is it not Goddess Umai with tresses buzzed on by bees as you dance the *Pāṇṭarāṅkam* who provides the proper beat for the measure?” (Kali.1;9,10).

Kūntarṅkilavar – *Kāntalaṭṭiṇṇutarkuriya Kaṇavar* (The husband who has the right to touch the tresses of a woman)
Kapilar lamenting at the death of Pāri said: “Oh Pārampu hill! with tears flooding our eyes at the death of Pāri, we leave you; Pāri’s daughters have to be married and I wonder where their husbands are, who alone have the right to touch their tresses” (Puram.113;5-9).

Kūntal Kutirai – *Kāntalaiyuṭaiya Kutirai* (The demon Kēci)

Māyōn, Lord Tirumāl tore the mouth of the demon Kēci in the form of a maned horse and beat him to death with his bare hands (Kali.103:53-55).

Kūntarṅkai Nīṭṭiyāṇ – *Kūntalilē Kaiyai Nīṭṭiyavaṇ* (Duccāṭaṇāṇ, who seized the tresses with his hand)

In the bull-fight, a fierce bull gored to death a certain herdsmen who fearlessly leapt upon it, brave as Bhīma who carried out his oath, that he would cut open the chest of Duccāṭaṇāṇ, who had stretched forth his hands and seized the tresses of virtuous Draupati (Kali.101:15-20).

Kūntāl – *Kāntalaiyuṭaiyāy* (Viḷi) (Vocative, Woman with tresses)

The hero hailing the heroine as a damsel with thick tresses, said that it was a wonder that his life did not leave his body till he came and declared his painful passion for her (Kali.144:11-13).

Kūmpal – *Kuvital* (Folding/drooping)

The heroine asked her maid: “Why do the leaves of the tree fold themselves and droop on seeing me steeped in grief at the delay in the return of my lord who had enjoyed my charms?” (Kali.134:16-23).

Kūmpu – 1. *Mukai* (Bud)

Farmers quaffed their drink from the broad leaf of the water-lily whose tender petals unfolded themselves from the buds (Puram.209:2-4). The heroine had prominent lovely eyes resembling the bright *neytal* buds, their petals unfolded (Akam.83:12-14).

2. *Pāymaram* (Mast of the ship)

Among the many flags fluttering in Pukār city, one was the flag tied to the mast of the ship riding at anchor in the harbour (Pat.173-175). In the evening after eating the sacrificial offering of rice-balls given by golden-bangled woman, the crow that had preyed on the fresh shrimp heaped in the market, would fly across to the ship in the

harbour and perch upon the mast (Nar.258:5-9).

3. *Taḷai* (Closeness)

The lovely petals of the water-lily in close formation slowly unfolded themselves (Kuri.223).

Kūmai - *Varumai* (Poverty)

Suffering from poverty to which he had not been used from the beginning, the drummer-bard along with his young wife, went from door to door singing for alms and suffered for want of patrons (Puram.393:1-3).

Kūmai - *Kūriya Taṇmai* (Sharpness)

Thieves, who could hide themselves in the winking of an eye, possessed sharp chisels that could cut through stone and wood and dig up the earth (Maṭu.635,641,642).

Kūrai - 1. *Mayir* (Hair)

Rabbits had small eyes resembling goose-berries, and sharp hair (Akam.284:1,2).

2. *Ciraku* (Wing)

The crane had wings that resembled the marks of the thatched eaves of a house, over the wet walls daubed with mortar (Akam.346:1-3).

3. *Naṭukkam* (Trembling)

The female-sparrow that with its fledglings prevented its mate from entering into their nest as it had been with another female elsewhere, relented later on seeing the male-sparrow trembling in the rain outside and pitying its plight, invited it to its nest (Nar.181:1-9).

Kūrai - 1. *Kuticai* (Hut)

The elephant stood guard in the street with huts regularly thatched with foliage (Muḷ.29-31).

2. *Irappu* (Eaves)

The warrior's spear might some times lie in the dusty eaves of the hut indistinguishable from it (Puram.332:4-6).

Kūlam - *Tāṇiyam* (Corn)

Imayavarampaṇ Neṭuñcēralātaṇ protected the

families of corn-merchants (Pati.13-23). In the fields at the hillside all kinds of cereals were sown and they grew luxuriantly (Nar.93:3-4).

Kūli - *Paricil* (Gift)

Player-minstrels ate the food given as a gift by bounteous patrons (Akam 301:4,5).

Kūval - 1. *Kiṇaru* (Well)

Wells with springs of brackish water were dug up by breaking the stony soil (Puram.331:1). In the well dug by salt-merchants in the hard soil water was available for wayfaring strangers (Akam.295:9-12). The she-elephant with calves, and its mate, would grope for water in the well dug by cowherds by breaking up the stony ground for providing drinking water to their cattle (Akam.321:7-9). The heroine said that the little turbid water left by the deer in the well covered by fallen leaves in the hero's country, was sweeter to her than the milk (Aink.203).

2. *Nirṇilai* (Water-hole)

The stork hunting for fish in the water-hole stayed on the branch of a tiger-claw tree (Pati. 51:3-4).

Kūvalar - *Kiṇaru Akalvōr* (Well-diggers)

Well-diggers abandoned the well dug by them with their pickaxes, as they did not strike water (Akam.21:22-23).

Kūvaṇmaintaṇ - *Pulavar* (Poet)

Author of *Kuruntokai* 224, the poet's given name might have been Maintaṇ with *kūval* as a prefix to it. In the poem, the heroine unable to express her suffering to others, is compared to a mute unable to inform others about the tawny cow that had fallen into a well.

Kūviyar - *Appavāṇikar* (Sweet-cake sellers)

The noodles-cake prepared by mixing flour with treacle and other things by sweet-cake sellers, lay swimming in the milk in the wide bowl (Peru.377,378).

Kūviram - *Oru Vakai Maram* (A kind of tree)

The heroine with her maids culled flowers like *kūviram* and sirissa and heaped them on the rock (Kuri.66,98).

Kūvilam - *Vilvam* (Bael tree)

Elini lord of Horse-hill wore a wreath of bael leaves and a curved garland (Puram.158:8-9). Battle-sacrifice was performed by preparing the offering in a hearth made of the heads of enemies cut off from their trunks, over a fire fed by faggots of bael tree (Puram.372:5-12).

Kūvunar - *Kūvukinṇavar* (Warblers)

In the fight between Vaḷḷi's followers and Dēva-cēṇa's companions at Paraṅkunru the latter stood like dancing peafowls and warbling *kuyils* (Pari. 9:54-65).

Kūvai - 1. *Ceṭivakai* (Arrow-root plant)

Fisherfolk of the southern country had bows smelling of flesh and arrow-root tubers (Matu. 142-144).

2. *Tiraṭci* (Band)

If the player-minstrels came across bands of hunters with cruel bows and arrows guarding the territory, they would not be harmed but entertained by them if they told them that they were going to meet Naṇṇaṇ (Malai.421-426).

Kūl - 1. *Cōru* (Rice)

The big town had an inexhaustible supply of cooked rice (Puram.70:7). In the cool mansion with plenty of cooked rice, rams and hounds roamed about (Peru.326,327).

2. *Kūlaiyccamatta Uṇavu Vakai* (Thick gruel)

Workers engaged in digging wells loved to eat thick gruel (Akam.21:22,23). The shepherd brought home milk and returned to his flock with gruel for his food (Kuru.221:3,4).

3. *Paṇṭam* (Gift of things/objects)

Kapilar said to Tirumuṭikkāri that the things given to him as gifts by one of the three mon-

archs requiring his help, rightly belonged to suppliants (Puram.122:5-7). Even if she were to walk with gentle steps in the wide mansion of her father with many objects for enjoyment, the heroine would suffer (Akam.145:16-18).

Kūlai - 1. *Kūntal* (Tresses)

Women working in the field had tresses caught in a bun and leaf-skirts (Puram.61:1). As the brindled bull jumped about and tossed the wreath lying on the head of the bull-fighter, it fell on the tresses of the heroine outside the ring (Kali.107:6-9). On seeing the wreath of the hero landing upon the well-washed tresses of the heroine, the father of the heroine and her elder brothers deeming it to be divine will, agreed to give her away in marriage to the brave herdsman (Kali.107:30,31).

2. *Kuraivu* (Stunting/reducing)

The stunted stubble of the millet-plants damaged by the parrots sprouted again luxuriantly after the heavy rains (Kuru.133:1-3). The maid said to the hero that their village was beside the peak of the hill overgrown with bamboo, stunted because the elephant had broken them off for its food (Kuru.179:3-7).

3. *Kurumai* (Shortness)

The dark black rock looked like a short female elephant hiding its trunk, between its legs (Kuru. 111:4,5).

4. *Piṇṇaṇippaṭai* (Rear-guard)

Auvvaiyār said to the enemies of Atiyamāṇ: "Whatever you may possess, avoid proclaiming that you will fight with Atiyamāṇ with your vanguard and rear-guard" (Puram.88:1,2).

5. *Talaiyi* (Heroine)

The heroine with well-combed tresses stacked up her bangles from falling off her hands, afraid of the slanderous words of others (Nar.23:1,2).

Kūlaiyāy - *Kāntalaiyuṭaiyāy* (Vocative for a woman with tresses)

The hero addressed the heroine as a woman with full-grown tresses (Kali.117:12).

Kūḷi - Āṇṇēy (Male goblin)

In the fearful glade, the goblin women preying on corpses along with bands of male goblins crowded the place (Pat.255-261). Short and tall hills appeared like the dark bands of goblins which turn up to eat the huge piles of cooked rice heaped up by Utiyañ Cēral as oblations to the manes of his dead ancestors (Akam.233:6-11).

Kūḷiyar - 1. Maṇṇavar (Bandits)

Bandits preying upon the wayfarers made a difficult path by hewing the rocks to enable them to cross over to the other side (Pati.19:1,2).

2. Vēṭṭuvar (Hunters)

Ferocious hunters with fearful fronts slew the warriors guarding the cattle by the light of the burning lamps and seized the herds and drove them home, their spears being herdsmen's crooks (Matu.690-692).

3. Āralaikkalvar (Highway robbers)

Ōṭaikkilār said the great patron Āy knew fully well about the dangers from the short highway-robbers who snatched, like monkeys in the wooded hill the things carried by him, not caring for the hunger that racked him (Puram.136:9-14).

4. Pēykal - (Goblins)

Goblins carrying long lines of corpses that made the earth bend with their weight, danced in glee feeding upon the dead men's flesh (Pati.36:11,12).

5. Ēval ceyvōr (Servants)

Many short goblins, in various shapes, the minions of Lord Murukaṇ appeared in the festive place recommending to the God that the old and truthful suppliant deserved to be graced by the God as he had come with many goodly offerings and singing the praise of the Red Lord (Muru.282-286).

Kūrṇakumaraṇār - Pulavar (Poet)

P.N. would say that he was called so, as he was

the son of one Kūrṇaṇ. Nar.244 is the only poem composed by him. He has compared the pale sallowness of the heroine to the tender sprigs of the *acōka* tree; the fabulous *acūman* would listen intently to the buzzing sound of the bees, sweet as *yāl* music as it carried the fragrance of the convolvulus flower blooming in the hillside in the cold rainy season.

Kūrṇam - 1. Yamaṇ (God of Death)

Neṭuñceliyaṇ was lord of the victorious spear that demonstrated the manifold nature of human lives and the unique nature of the God of Death at the battle of Talaiyālaṅkaṇam (Puram.19:2-4). The poet declared that the hero was not afraid of the coming of death that consumed human lives all on a sudden like the thunder in the rainy season; for, he was full of scholarship and had realised already the instability of human life (Puram.361:1-3,20-22). Āṭukōṭpāṭṭuc Cēralā-taṇ had a fierce look that indicated his intention to slay the opposing armies entire, like the very dark God of Death spreading his fierce net in the battle-field (Pati.51:35-37). Bandits with killer-spears, lay in wait like the God of Death and slew wayfarers (Kuru.283:5,6). The mighty weapon, Discus, held by Lord Tirumāl was like the God of Death consuming the lives of the enemies (Pati.2:49-50).

2. Matāṅkal (Yamatūtaṇ) (Herald of Death)

At the end of the aeon when Fire, Death and the Herald of Death and the Sun were in conjunction, Lord Tirumāl taking the shape of the Great Boar lifted the Earth-maiden from the sea, with His tusks (Pati.3:21-24).

Kūrṇu - 1. Yamaṇ (God of Death)

Bull-elephants with white tusks blunted by breaking up the doors of the enemy forts, resembled the God of Death consuming lives (Puram.4:10-12). The country invaded by the angry monarch Imayavarampaṇ Neṭuñcēralātan lost its prosperity like a body subjected to death (Pati.13:10-12). Eventide was cruel like the God

of Death at the end of the aeon, appearing in the ruddy sky with the crescent moon as his teeth, laughing in glee in anticipation of swallowing all lives while the very directions trembled in fear (Kali.120:7-9).

2. *Iraivaṇ* (God)

The herdsmen overcame the black bull and rode on its back looking like the great God (Lord Civaperumāṇ) who cut open with the edge of his foot the chest of Yama riding upon his buffalo mount and took away his life (Kali.103:40-45).

Kūṇ - 1. *Vaḷaivu* (Curve)

Reapers of paddy in the field, when their sickles became blunt, would sharpen them on the carapace of the tortoise lying in the mud (Param. 379:3-5).

2. *Kūṇpirappu* (Hunch-back)

The wise in olden days had said that being

born with congenital defects was of no uses: these were blindness, being born with shapeless limbs, dwarfishness, a hunch-back, deafness, dumbness, bestial birth and imbecility (Param.28:1-6).

Kūṇal - *Vaḷaivu* (Curve)

The bear had a curved back and sharp gait (Akam.112:1).

Kūṇi - 1. *Vaḷaivu* (Curve)

The plantain-fruit in the ripe bunch had a curved shape (Peru.359). The honeyed flowers with a curved shape, of the trumpet-flower tree in the wilderness, began to smell badly, when they faded (Akam.257:1,3).

2. *Kūṇpirappu* (Hunch back)

The dwarf said to his heart: "Look at the hunch-backed woman refusing to yield to my desire for her; see how she sways her twisted body, provocatively, after moving away" (Kali.94:29-30).

Ke

Keṭiru - *Oruvakai Mīṇ* (A kind of fish)

The moat had fishes like *vārāl*, colourful *keṭiru*, *ārāl* and *vāḷai*, (Puram.18:8-10). The white-streaked crow on the sea-shore preyed on schools of *keṭiru* fish in the backwaters (Aink.167:1,2).

Keṭu - *Kēṭu* (Danger)

"As a scion of the Cōḷas of Uraiyūr, in whose court justice is never in danger, but ever well-established, just administration is nothing unusual; it is but natural to a cōḷa", said Mārōkkattu Nappacalaiyār in praise of Kiḷḷivaḷavan (Puram.39:7-10).

Keṭuti - *Ilanta Poruḷ* (Something lost)

The hero after praising the beauty of the tresses of the heroine and her maids, said to them that he had lost his game (the elephant he had shot at); getting no response from the maidens, he asked them if they could not show him where his game went, whether they could not even speak a word to him in reply (Kuri.135-145).

Keṇṭai - 1. *Oruvakai Mīṇ* (A kind of fish)

The *keṇṭai* fish in the deep pond seized upon the fruit of the rattan vine (Kuru.91:1,2). The *keṇṭai* fish that escaped from the beak of the heron, plunged into the water and grew scared of the white bud of the lotus (Kuru.127:1,2).

2. *Ilāṇcaṇai* (Symbol)

When the sea swallowed up his land, the Lord of the South, fearlessly went against his enemies, creating a new country for himself by defeating the tiger and the bow, and carving the symbol of the fish therein (Kali.104:1-4).

Keḷiṇar - *Keḷutakaiyīṇar* (Worthy persons)

The hero enthusiastically completed his manly

enterprise, acquiring fine jewels lovely like Uraiyūr city, in order to relieve the suffering of relatives, to feed the kinsfolk and to entertain even strangers so that they might turn out to be worthy friends (Akam.93:1-7).

Keḷutakai - *Urimai* (Right/propriety)

The maid said in the hearing of the hero waiting by the wall outside: "If the ancient hierophant, soothsaying with molucca-beans and holding in his hands a talisman were to declare that the sickness of the heroine was caused by Lord Murukan, won't that apply rightly to the hero who is really responsible for her affliction?". Thus the maid urged the hero to arrange for their marriage forthwith (Aink:245).

Keḷutakamai - *Urimai* (Right)

The heroine said to her maid that her eyes wept on seeing the lord of the hills as they had a right to do so at the parting of the hero from their mistress (Kuru.241:2,7).

Keḷuvu - *Naṭpu* (Friendship)

When the heroine spoke angrily to the hero about his relationship with the hetaerae, he denied it swearing that he would touch the sands of Vaikai and the divine feet of Lord Murukan, whereat the maid asked him if his friendship with the sands was so close (Pari.8:61-63).

Keḷiru - *Oruvakai mīṇ* (A kind of fish)

The heroine addressed the small white-streaked crow thus: "Oh, white-streaked crow, you must go to my village where you can search for and feed upon pregnant *keḷiru* fish; and then to my lord's place; but will you have the goodness to inform him about my plight, with my ornaments coming loose? Or will you coolly forget all about me?" (Nar.70).

Kē

Kēcavanār – Pulavar (A Poet)

Paripāṭal 14 is the only poem composed by him. He has himself set it to music in the *Nōtiram*, mode. This piece celebrating the glory of the Red Lord Murukaṇ ensconced in Paraṅkuṇṇam, describes the rainy season and the mountain pool. The comb on the head of a cock is likened by him to the sirissa flowers. Fine epithets eulogising the God are scattered throughout the poem like the following: "Oh Lord of the dazzling weapon that destroyed the Cūraṇ's power; "Oh Lord who desires Goddess Vaḷḷi adorned with fragrant flowers! Oh Lord, immanent in our song of praise; Oh Lord, of awesome power fearful to the Devas; Oh Lord, dwelling in the righteous acts of peerless Brahmins" The poet's intense devotion can be seen from his prayer to the Lord that he may be blessed with the privilege of ever singing his praise as a result of his devotional worship.

Kēṭkunar – Kēṭpavar (Listeners)

The heroine asked her maid if there were others love-sick like her keeping awake all alone with tearful red-streaked eyes, listening in the cold night to the sound of the bells shaken by a bull whenever bitten by the gadfly (Kuru.86).

Kēṭkunaḷ – Kēṭpavaḷ (A woman who listens)

The fostermother, of the heroine who had eloped with her lover, grieved to think of her sleepless daughter listening to the sound of the hunter's drums at night, though resting in the arms of the hero, while staying for the night in a cottage in the hamlet (Akam.63:13-19).

Kēṭṭār – Kēṭṭavar (Hearers)

Trees slumbered like modest persons who hung

their heads in embarrassment on hearing the words of praise of others (Kali.119:6).

Kēṭpōr – Kēṭpavar (Listeners)

The heroine enquired of her maid if at all it were possible for those listening to the cry of the *kuyils* in early midsummer to stop their tears flowing from the eyes (Akam.97:16,17).

Kēṭu – 1. Keṭutal (Adversity/blame)

Kumaṇaṇ with his faultless and famous steed was a scion of a great family (Puram.165:8). The hero enthusiastically carried out his task and attained goodly ornaments noble like Uraiṇūr, in order to support his kinsfolk in adversity, and to feed his relatives and to make even strangers feel at home with his hospitality (Akam.93:1-7). The hero traversed the wild tract overgrown with sweet-potato vine, in order to bring home much blameless wealth (Kuru.216:1,2).

2. Ārramai (Inability to bear suffering)

The maid said to her mistress, the heroine: "My lady is afraid to put on the leaf-skirt given to her by the hero for fear of being questioned by her mother; if she were to return it to him, she is afraid of the unbearable suffering it would cause her lover" (Nar.359:3-6).

3. Kuraital (Reduction)

The drummer-bard requested Kiḷḷivaḷavan: "Give to our numerous kinsfolk, plenty of meat relieving their misery; give fresh garments white as *pakanṇai* flowers, removing their tattered torn rags, give us all wealth, without reduction" (Puram.393:10-19).

Kēṇmai – Naṭpu (Friendship)

When Vēḷpāri died, Kapilar who had been forbidden by Pāri from following him, said: "Oh thou great and munificent Pāri! Your treatment of me is not in keeping with our great friend-

ship" (Puram.236:3-7). The heroine said to her maid: "Though our lord has not graced me with his love, making my heart suffer thus in hapless grief, let his friendship towards us continue to subsist without change" (Akam.40:7-10). "Though we have not attained the joy of physical union with the hero, we have maintained our friendship with the Lord of the town; therefore it is that our bangles are still tightly in place": saying like this, the maid of the heroine refused admission to the hero (Kuru.61:3-5). The maid wondered if the good mother of the heroine had come to know about the intimacy of the heroine with the Lord of the Hills (Nar.206:10,11). The concubine said to the hero: "You do not know how steadfast my friendship for you is, like the righteousness rooted in the assembly of Uṛaiyūr of warlike Cōḷas" (Nar.400:7-10). People on the banks of the Vaikai prayed to the river thus: "May our strong friendship respected even by our enemies, endure through our next birth also" (Pari.Ti.3).

Kēṇi - 1. *Kiṇaru* (Well)

In the big courtyard enclosing many wells there were many stalls for feeding hay to bulls (Pat. 51,52).

2. *Nīrnīlai* (Pond)

As the pale sallowness of the heroine disappeared when the hero caressed her and spread again when he left off, it resembled the algae covering a pond of drinking water (Kuru.399).

Kēl - 1. *Nīraṇi* (Colour)

The strong dark-coloured tiger (Puram.374:14). The snake with a colourful spotted hood (Puram.382:13,14). Lord Murukaṇ had a colourful chest adorned with fragrant sandal-paste (Mur.190,193). The heroine had charms, lovely like the colourful tender mango shoots (Akam.242:7,8). Persons collecting fragrant honey cut off the *tamala* vine with colourful green leaves, that had wound itself round the sandal-wood tree (Nar.292:1-3). Echo would not cease from the colourful dark

hill of the chieftain who slew his enemies (Pari. 15:14,15).

2. *Vari* (Stripe)

The tiger has a strength that never yielded to another, curved stripes, and ferocity (Kali.65:23,24).

Kēḷal - 1. *Āṇpaṇṇi* (Male pig/Boar)

Bright-bangled women playing together in the field, stirred up the black mud and collected the foul-smelling tortoise eggs and the honey-sweet tuber of the water-lily plant (Puram.176:1-4). The tiger scorning to feed on the wild boar it had felled to its left side, would on the next day rise with a thunderous roar echoing in the hillside, and kill a tusker making it fall to its right side and then feed upon it (Puram.190:6-9). In the big stone set as a trap for the boar destroying the millet field, a strong tiger got caught (Nar.119:1-3). The boar with horns like a crescent, would mate with its female, of the colour of the whortle-berry (Aink.264:1,2). Foresters reaped the first harvest of the corn sown in the field where the wild boar had turned up the soil, while rooting for tubers (Aink.270:1,2).

2. *Varāka avatāram* (The incarnation of the Boar)

At the end of the aeon when Fire, Death, Yama and the Sun were conjoined together, Lord Tirumāl incarnating as a fearful Wild Boar lifted up on his tusk the Earth Maiden submerged in the great ocean (Pari.3:21-24).

Kēḷarṇaṇṇi - *Āṇpaṇṇi* (Boar)

The powerful arrow shot by Ōri, slew a tusker, killed a tiger, and then a stag, overthrew a wild boar with its head resembling a mortar and ended up inside a monitor-lizard in the nearby anthill (Puram.152:1-5).

Kēl - 1. *Kāṭalan* (Lover)

The heroine distressed at the absence of her lover requested the hare in the moon to reveal to her the whereabouts of her lover in the world (Kali. 144:18,19). Some of the maidens bathing in the

Vaikai prayed to the river to grant them their lovers and their kinsfolk, the boon of eternal youth with all prosperity so that they might never be called old men and women (Pari.11:120,121).

2. Kēlir (Relatives)

The heroine said to her maid "Your relative has been praising me unusually and variously for many days; hence I suspect that my lord is thinking of parting from me" (Kali.24:3-5).

3. Uṛavu (Relationship)

Even before the war-bard began to sing his praise, Karikār Peruvaḷattān, welcomed him as if he were a dear old relation of his (Poru.73-75).

4. Kātali - (Lady-love)

The maid said to the foster-mother, thus revealing her mistress's true love with virtue: "The hero, if he so desires will get many women gentle as a cow; but he desires to marry only our daughter, as she is his true lady-love" (Aink.271:2-4).

5. Kēṇmai (Friendship)

Seeing a woman weeping on hearing his song in praise of Pēkaṇ's wood, Paraṇar enquired of her if she were related to Pēkaṇ who cherished his friendship with him (Puram.144:2-8).

6. Naṇpaṇ (Friend)

When one Aṛukai was powerless to oppose in battle the king of Mōkūr, he fled his country saying that the Cēra monarch alone was his friend though he was too far away from him to help him; at which, Kaṭalpiṛakkōṭṭiya Ceṇkuṭṭuvan went to war against the Mōkūr king and defeated him for his friend's sake (Pati.44:10-16).

7. Tōli (Female companion/friend)

The cowherdess said to her companion: "Friend! Let us give comfort to the brave herdsman wounded by the bull's horns with the warmth of our breasts' embrace" (Kali.106:36).

Kēlvar - Kaṇavar (Husband)

As the woman of the hunter-tribe without being

false to their husbands, adored them as their Gods, the arrows of their husbands never failed their mark (Kali.39:15-18). Noble-hearted chaste wives, would adore their husbands, even when they scorned them (Pari.20:88,89).

Kēlvan - Kaṇavan (Husband)

The heroine in the agony of separation from the hero declared that her husband would never scorn her even if the town's people did so; he would appear before her eye with a thought; but later beating her breast in distress, she enquired of all who searched for him, if they had succeeded in tracing his whereabouts (Kali.145:51,52, 60, 61). When a certain woman struggling in a pool came up for air and begged her husband for a bamboo float, he threw a bowl of vermilion at her, but seeing her struggle in the water, her husband happily leapt into the pool and lifted her up in his arms; such is the nature of cool Paraṅkuṇṇu (Pari.21:39-45).

Kēlvi - 1. Vētam (The Vedas)

Celvak Kaṭuṅkō Vāliyaṭaṇ chanting the sacred Vēdas propitiated the noble sages in the upper world (Pati.70:18,19). Brahmins well-versed in vedic lore, performed sacrifices (Kali.36:25,26). Citizens of Maturai, woke up not because of the cock's crowing but only to the chanting at dawn of the four sacred Vēdas that originated from the four-faced creator, Brahmā, who made his appearance in the lotus that bloomed in the navel of Lord Tīrumāl (Pari.Ti.7:1,7-11).

2. Nūrporuḷ Mutaliyavarrai Kēṭṭa Ariyu (Learning acquired through listening to exposition of texts)

Kapilar the poet, had great learning acquired through listening to the exposition of texts by scholars (Puram.53:12). The purohit of Palyāṇaic Celkeḷu Kuṭṭuvan, Neṭumpāratāyaṇār had a lofty learning acquired through listening to exposition of texts by others (Pati.Pa.3:9,10). Good teachers had a thorough knowledge of various lore acquired by listening to scholars (Pat.169,170).

3. *Icai* (Music)

The great *yāl* had a finely twisted and well-wrought string whose musical sound was minutely tested for exactness so that there was not even the error of the size of a small white mustard (Malai.22,27,37).

4. *Yāl* (The musical instrument *yāl*)

The minstrel closely held in his left arm, a *yāl* with a well-wrought string uniform like a golden wire (Peru.15,16).

5. *Cevi* (Ear)

The snake, has its ear in its eye itself (Puram.382:13,14).

6. *Kēḷḷal* (Knowing through listening)

Lord Tirumāl has great and minute awareness of his devotees as he listens to the cry of their hearts (Pari.13:55).

7. *Mantiram* (Mantra)

Lord Murukaṇ loves to dwell in Tiruvērakam as he is pleased with the chanting of the holy six-letter secret mantra uttered by the tireless tongues of twice-born Brahmins, their folded hands held high in adoration of their lord (Muru.182,185-189).

8. *Ākamam* (Sacred texts)

Lord Tirumāl has a beauty of form and greatness, the extent of which cannot be coned by the sacred texts, by any human intellect or sensibility (Pati.3:48-50).

Kēḷalkēḷir - *Uravillata Uraviṇṇar* (Neutrals)

The hero full of manly enterprise, went abroad to earn wealth in order to maintain relatives and feed kinsfolk and foster neutrals so that they might turn to be dear as relatives (Akam.93:1-7).

Kēḷan - *Uraviṇṇan* (Relative)

The heroine said to her maid that the hero was a dear old relative, though he might not favour her with his love as promised by him (Aink.167:2-4).

Kēḷār - *Kēḷātavar* (One who did not hear another)

The maid assured, the heroine, that the hero who

had gone abroad crossing hills, had not heard about her plight. If he came to hear of it, he would return to her to relieve her distress, without extending his stay elsewhere (Kuru.253).

Kēḷāḷan - *Kēṇmaiyaī Ālpavan* (Close relative)

The maid comforted thus the heroine on seeing certain good omens: "He who now stands proclaiming his peerless valour in the midst of the herds of cows, will some day sooner or later, become your close relative and lord of your love" (Kali.191:43-48).

Kēḷir - 1. *Uraviṇṇar* (Relatives)

Kaṇiyaṇ Pūṅkuṇṇār declared: "All places are native to us, and all people our relatives" (Puram.192:1). It would be impossible for those who were lazy and inactive, without making an effort (to earn wealth), to support their relatives when they were in want (Akam.173:1-3). In Mūtūr of Atiyamāṇ, relatives who went to drink palm-toddy would return with the tender soft kernel of the palmyrah fruit (Kuru.293:1-4).

2. *Nanpar* (Friend)

The hero began his speech to his friend with a blessing that he might live long (Akam.130:1). The hero parted from his beloved in order to earn wealth as he deemed those persons poor indeed who would not enjoy the pleasure of the company of relatives and friends by fostering them (Akam.151:1-3). Lord Tirumāl has neither foes nor friends (Pari.4:53,54).

3. *Kātalar* (Lover)

The heroine crazed by the anguish of separation, wondered if her lover would come to make love to her, by day or night (Kali.144:51). Lord Murukaṇ, the Red Lord, loved to hear the song sung by women playing on their *yāls* in order to retain their lovers by their side, after love-making (Pari.14:23,24).

Kēḷirkaḷ - *Uravinarkaḷ* (Relatives)

The family of one who did not make an effort to increase one's wealth in order to relieve the distress of one's relatives, would daily waste away (Kali.149:8,9).

Kai

Kai - 1. *Uruppu Vakai* (Hand)

Kārikīḷar advised Palyākacālai Mutukuṭumip Peruvaḷuti to bow his head in obeisance towards the uplifted hands of holy men well-versed in the four Vēdas (Puram.6:19,20). As the hands of panegyrists of Palyākacālai Mutukuṭumip Peruvaḷuti knew no other work than eating rice cooked with meat, they became smooth (Puram.14:13-19). Talaiyālāṅkāṇattuc Ceruveṇṇa Neṭuñceliyaṇ even as a youth, holding his bow in his hands from which the bracelets had been removed, fought against his foes in the battle-field, the deck of his chariot bright with his magnificent presence (Puram.77:4,5). A certain brave warrior held in his bare hands the enemy who came with spears against him and overthrew them with his great strength (Puram.274:4-7). Imayavarampaṇ Neṭuñcēralāṭaṇ brought home Ionians captured in war, pouring ghee on their heads and their hands tied behind their backs (Pati.Pa.2:8,9). The goblin maiden beating her hands cried fearfully as she could not eat the sacrificial oblation offered to the deity immanent in the war-drum (Pati.30:34-36). Warriors had crimson hands stained with the blood of the foes slain by them while they plucked spears and other weapons, from the bodies (Pati.49:10). At night, soldiers held their arms in their hands because of the cold (Pati.88:9-11). The twice born (brahmins) praying to Lord Murukaṇ with their hands uplifted over their heads, chanted the sacred six-lettered mantra of the God as they offered fragrant flowers to the Lord (Muru.182,183-185). The minstrels praised Nalliyakkōṭaṇ as a munificent patron whose hands were ever folded in respect to elders (Ciru.231). Women played with golden dice upon the pearly sand, the soft bangles on their hands moving as they played (Peru.334,335). Holding one

of his braceleted hands on his head, and the other on the bed, the king was looking back upon the events of the previous day in the battle-field (Mul.75,76). The pieces of the fat fish, cut by the stout-armed fisherman resembling the sides of the tabor, were loaded into the boat (Matu.319-322). In winter, the cowherds held burning brands in their hands, shivering in the cold while their teeth chattered like a tabor (Netu. 3-8). Women with well-stacked bangles, worshipped God with hands folded in prayer (Malai.200,201). Titiyaṇ had a strong hand that held a powerful bow which overcame the on-coming enemies, (Akam.25:18-20). Vaḷuti victorious in battle, had strong long hands that touched his feet, that had made the enemies flee from the field (Akam.312:10-12). Children enjoyed dragging the small toy-cart drawn by a toy-horse made by a carpenter, though they could not ride upon it (Kuru.61:1-3). The instrument called *Kuḷir* in the hands of the hill-women, chased away the parrots that settled upon the millet-field (Kuru.291:1,2). The maid said to her mistress, the heroine: "The hero touched his eyes with my hands; he caressed gently my forehead with his hands; while he spoke sweet kind words like a mother, he stood like a thief" (Nar.28:1-4). The mighty tiger with short-paws fought with the small-eyed wild boar (Aink.266:1,2). The hero came riding upon the horse to relieve the distress of the heroine, like a hand relieving the pain of the eyes (Kali.34:22-24). Lord Indra, fled before the might of young Lord Murukaṇ who fought with him playfully with his bare-hands (Pari.5:55,56). The hero tried to make his peace with his sulking heroine declaring that he had touched the peak of cool Paraṅkuṇram with his hands (Pari.6:94,95). The fragrant bunch of glory-lily flowers in bloom looked like a hand (Pari.19:76).

2. *Yānaiyiṇ Tutikkai* (Trunk of an elephant)

The big trunk of the war-elephant, severed at its mouth rolled in the ground like a plough (Puram:19:9-11). The battle-field where severed trunks of the elephants lay, resembled a palm grove with the palmyrah trees cut down (Pati. 36:5,6). The close-set thighs of the minstrel's wife, stout and plump, resembled the plantain tree growing on a hill-side; it was like the big trunk of an elephant touching the ground (Ciru. 18-21). The luxuriant millet-plant had ears of corn that were intertwined like the trunks of elephant-calves playing with each other (Malai. 107,108). The red-eyed *varāl* fish looked like the trunk of a she-elephant (Malai.457). The tusker suffering in the summer's heat, searched in the brackish well with its big trunk for water to drink (Akam. 207:9 - 11). The elephant, too weak to break off the branch of the *yā* tree, sadly unfolded its trunk (Kuru.388:5 - 7). The big-trunked elephant, scooping the water from the spring, ran with it towards its mate (Nar. 186:1-3). The elephant-calf, pained by the iron goad of the mahout, scattered the lump of rice in its trunk, upon its back (Nar.360:7-9). Bhimā carried out the vengeance sworn by him by cleaving open the chest of Duccatāṇaṇ who had laid his hands on the tresses of Draupati (Kali.101: 18-21).

3. *Ceyal* (Action)

The hero came to meet his beloved when the sky was pure and clear of the clouds that had ceased their action (Aink. 235:1,2).

4. *Oḷukkam* (Practice/way of the world)

The hero said to his sulking wife that she was ignorant of the ways of the world as she wrongly took his true statement to be falsehood (Kali. 95:25,26).

5. *Oḷunḱu* (Order)

Servants with ghec-fed flares in their hands, lit up the well-ordered lamps whenever they went out (Mūl. 48,49).

6. *Aḷaku* (Beauty)

The maid said in the hearing of the hero waiting by the wall outside, that the good mother of the heroine looked often at her beautiful golden-spotted plump young breasts and her bright tresses (Akam.302:12-15).

7. *Ilivu* (Disgrace)

Just as lovers waiting in secret gave up their clandestine love for the less respectable married life, the river Vaikai, leaving its birth-place in the mountains, went to the house of its lord, the sea (Pari.11:41-44).

8. *Vaḷi* (Way)

The maid said that when she went to catch the hero who had taken part in a *tuṇaṅkai* dance she met him as he turned into a curved way at the end of a long street (Nar.50:3-5).

9. *Iṭam* (Place)

The heroine said: "It is regrettable that modesty disappeared without any place for it to stand, pressed hard by passion, like a sandy bank falling off when attacked by a swift flood" (Kuru.149).

10. *Kōṭāriyiṇ Kai* (The handle of an axe)

Cut down by the long-handled axe, sharpened beautifully by a blacksmith's file, the sacred trees in every grove fell down (Puram.36:6-9).

11. *Vaṇṭiyiṇ Ōr Uṟuppu* (Part of a cart)

The cart has a strong cross-bar with two long stout arms joined together like two big clubs (Peru.48-50).

12. *Pakkappaṭai* (Wings of an army)

Kings had a vanguard that seized the many-speared regiments deployed on the wings by the foe (Pati.49:6,7).

13. *Kaippiṭi* (Handle)

A bright sword with a white handle carved out of ivory, and looking like a snake on a hill, hung from the side of a warrior, tied to a many-striped shoulder-band (Peru.71,72).

14. *Yāṇaikkompū* (Tusk of an elephant)

The head of the *yāl* had holes filled with small nails; a bridge made of elephant's tusk was fixed across it to which was attached the strings; a golden-hued leathern cover was stretched over the head of the *yāl* (Malai.25-29).

15. *Arṛal* (Capacity)

The hero ordered his charioteer with capable hands, to drive his chariot fast so that he could meet sooner, his beloved with a smiling face (Akam.344:11-13).

Kaikiḷaikkāmaṁ - *Orutalaik Kāmaṁ* (Unrequited love)

The maid addressed Vaikai river thus in the hearing of the hero: "Oh Vaikai of fragrant waters; in consequence of our good deeds in our previous births, we attained the privilege of ritual bathing in the month of *Tai* in this birth; this delight is like unto the pleasure of prospective love to an unrequited lover offered by a tender maiden just nubile, of fragrant forehead, adorned with dazzling ornaments; bless us that we may attain this honour in our next birth also" (Pari.11:135-140).

Kaikkolḷutal - 1. *Kaippaṛṛutal* (Capturing)

Āṭukōṭṭāṭṭuc Cēralāṭaṇ had a manly prowess in war, his wrath subsiding only after he had captured the lands of his enemies adjoining mountain ranges and destroying their armies (Pati.55:16-19).

2. *Karuttiṛkoḷḷutal* (Bearing in mind)

Player-minstrels were instructed to bear in mind the directions given by guides who knew the terrain well (Malai.287).

Kaikavar Irumpu - *Ulaitturuttiyin Vayirumpu* (The iron handles of a pair of bellows).

The double-bars of the secret tunnel resembled the iron handles of a pair of bellows breathing hard like a she-elephant (Puram.345:7-9).

Kaikavittal - *Vilakkutal* (Avoidance)

The maid said to the heroine in the presence of

others: "The hero bows prayerfully towards us when we look at him; afraid of the gossip, if we gesture with our hands asking him to avoid us, he still stays on; it appears to be difficult to keep him away from us" (Kali.63:1-4).

Kaikāyttal - *Kuḷirīṇ mikutiyāl kaiyaik kāyttal* (Warming one's hands against a fire)

Peruṅkuṇṇūr Kiḷār said to Iḷāṇcēral Irumporai: "As many days have passed in cold season, in your encampment with your men warming their hands at a fire made by burning faggots from the forest trees, I have come to see you" (Pati.82:9-11).

Kaicērttal - *Takkivaittal* (Lifting and placing)

The fragrant screw-pine with its fruit, resembled the holy water-vessel lifted up and placed near him by the Lord Dakshināmurti before taking his seat under the banyan tree (Kali.33:2-4).

Kaitalaivaittal - *Kaiyaittalaimītu vaittu alaṛutal* (To place the hands on the head and wail)

As the people living in the hamlets beside the field of battle, before a war, began to weep placing their hands upon their heads in grief, Maḷava warriors seized and drove off their sleek cows (Akam.129:11,12).

Kaitūval - *Viṭṭolital* (To give up/refrain from)

The mighty-speared hero would not refrain from offering gifts to solicitors; nor his wife from feeding minstrels and entertaining suppliants and solicitors, the noise and bustle of eating being ceaselessly heard in the house (Puram.334:5-11). Excelling the bounteous rains the hero gave away chariots and tuskers to poets who came to him, never refraining from his gracious favour (Kali.50:15-17).

Kaitai - *Tāḷai* (Fragrant screw-pine)

The village had lovely groves surrounded by hedges of the fragrant screw-pine (Akam.190:18). The hero was lord of the *neytal* tract, which had many flower-gardens, cool waters and fragrant screw-pine (Kuru.304). The poor female

stork that had been left alone by its spouse after mating, rested sadly on the low branch of the screw-pine on the shore of the back-waters, not caring to feed on the fish therein (Nar.178:2-5). The sandy shore of the big sea, was overgrown with fragrant screw-pine tree with flowers that had blossomed fully (Kali:127:2-5).

Kainniruttal - Aṭakkutal (Controlling)

The hero said to his heart thus: "Unable to control my passion for her, at last after much cogitation I disclosed my love for her; and she responding, at darkest midnight came to me and returned after our love-passage" (Akam.198:1-4).

Kainnūl - Kaiyil Kaṭṭum Kāppu Nūl (Protective thread tied around the wrist)

The heroine asked her maid: "If my lord were stay where he is, forgetting those who cannot live even a wink without him, of what avail is the sacrifice offered to the fearful Goddess of Victory armed with a trident? or wearing a protective sacred thread on our wrists, or looking out for omens or waiting for the accidental good word?" (Kuru.218:1-4).

Kainimirtal - Kaikaṭattal (Pass beyond control)

The bull-elephant with lovely tusks and flowing ichor, refusing to obey its mahout, passed beyond the control of even the iron-goad in his hand (Kali.138:1,2).

Kainivutal - Kaikaṭattal (Pass beyond control/overcome)

The heroine said to her maid: "I try my best to hide from others the wasting away of my body at the absence of my lord who had forgotten me though it is midsummer now; but eventide harasses me overcoming my attempt to suppress my grief" (Kali.29:14-17). The she-elephant frightened by the figure of a tiger in a niche in a mansion, grew agitated and could not be controlled; at which its mate, the tusker trumpeted, passing beyond the control of the iron-goad of its mahout (Pari.10:41-50).

Kaippaṭṭōr - Akappaṭṭōr (Those who fell into another's power)

Cāttantaiyār praised Perunaṅkiḷli's prowess thus: "The noise of the troops is greater than the sound of the sea; his tuskers would not cease trumpeting even when it thunders; pitiable indeed is the plight of those who fell into the hands of Pōrvaikkōperunaṅkiḷli with his ātti wreath and hands ever pointed downwards in the act of giving" (Puram.81).

Kaippaṭukkappaṭṭal - Akappaṭuttikkoḷḷutal (Capturing/seizing)

The heroine said to the hero: "False, are your statements; you are therefore in my power like a captive; listen now to my description of the deities seen by you" (Kali.93:14-16).

Kaippaṭuttal - Teḷivaṭaital (Becoming clear in mind)

The heroine said to the hero who returned to her from his paramour: "I had heard about your visit to your hetaerae; I am now clear in my mind, about your extramarital relationship with others" (Kali.98:6-8).

Kaiparital - Oḷuṅku Kulaital (Disorder)

Beside ranks of murderous tuskers resembling a flight of cranes in disorderly array before the wintry clouds, moved warriors holding shields before them, while from the tall chariots, the flags fluttered (Pati.83:1-4).

Kaipilaṭtal - Poyyākkutal (Being false)

Women after worshipping at the feet of the Red Lord Murugaṅ at the foot of the hill, prayed thus: "May Vaikai acquire freshes, so that our embracing our lovers in the dreams may not be falsified but become true in real life also" (Pari. 8:102-105).

Kaipuṇṭartal - Orucērak kaṭṭutal (tying together)

The hero's horse, not minding day or night or the cold wind, went up the sand-hill, the bells tied together round its neck, sounding as it moved (Nar.163:2-5).

Kaipunaivēlam - *Kayārpūṇinta Yāṇi* (Elephant carved by hand)

The son of the heroine, drew on gently with a twisted string, the elephant carved by hand, erected on a round coral plank inlaid with pearls like buds all round its edge, his anklets sounding as he moved (Kali.80:4-8).

Kaimmakavu - *Kaikkulaṇtai* (Infant in arms)

Devotees were guided to look at Iruṅkuṇṇam as if it were a deity and to pray in its direction, along with their wives, elders, kinsfolk and infants in arms (Pari.15:45-48).

Kaimmā - *Yāṇi* (Elephant)

The sling-stones shot at the bright-tusked elephant by the forester to chase it from the field, would dislodge the flowers from the branches of trees (Kali.23:1,2).

Kaimmāru - *Etirutavi* (Recompense)

The maid asked her mistress the heroine: "Oh, what recompense can we make to the elephants and the parrots that did not damage the ears of millet-corn as we left our platform in the field to play with the Lord of the hills, in a thickly wooded place unknown even to the monkeys?" (Nar.194).

Kaimmāruvār - *Mērkolluvar* (Taking on the quality of something)

As the companions of Goddess Devacena, daughter of the celestial king, prepared for a fight, the followers of Goddess Valī with the grace of peacocks, now took on the aggressive nature of ichorous tuskers (Pari.9:50,56).

Kaimmāṇ - *Yāṇi* (Elephant)

The elephant-hunter, slept in the shade of the jack-fruit tree, under a bower covered by luxuriant creepers like the *mucuṇṭai* and the *muṇṇai* (Puram.320:1-3).

Kaimmikal - *Aḷavu kaṭattal* (Exceeding limit)

The heroine said to her maid that the dreams she had in the nights were exceeding sweet

(Akam.141:1,2). The hero said to the heroine who was too modest to reply to him, that it was impossible to bear the pangs of exceeding passion (Nar.39:1-3).

Kaimmurral - *Muṭivupōtal* (Ending)

Poruntir Ilāṅkīraṇār said: "Oh Māntaraṇcēral Irumporai! To expatiate on your fame is not possible, as it will become too long; to edit it, will leave out something or other; therefore, to persons like us confounded by it, there is no end to your fame" (Puram.53:3-8).

Kaimmai - *Kaṇavaṇai Ilanta Tuṇṇa Nilaimai* (The painful state of widowhood).

As her youthful husband of the bright-spear died (in battle), his wife with her tresses shorn off and her ornaments all removed, underwent the agony of widowhood (Puram.261:15-17). On the death of its dear mate, the female monkey unable to bear the agony of widowhood, leaving its tender young one in the care of its tribe, leapt to its death from a tall precipice (Kuru.69:1-4).

Kaimmāṇ - *Yāṇi* (Elephant)

The citizens of the prosperous villages besieged by Pokuṭṭeṭiṇi would not like to stay on there, as they were afraid that his elephants would make turbid the drinking waters of the streams and ponds therein (Puram.96:7-9).

Kaiyakappaṭaṭal - 1. *Piṭipāṭaṭal* (To be in one's grasp)

When Peruntirumāvaḷavaṇ and Peruvaḷuti were seated together, Kārikkappaṇār said to them: "If you twain were to help each other without any discord, of a certainty this earth engirt by the sea will be in your grasp" (Puram.58:20-23).

2. *Velippāṭaṭal* (Being exposed)

The maid refusing permission to the hero, said to him: "Gossip arose when you sported with your paramour in the freshes of the Vaikai, though her companions tried to cover it up; I know you and your falsity; you do not know that your sporting, in the river has come to light" (Akam.256:8-13).

Kaiyatu - Kalai (Artistry of hand)

Karikārperuvaḷattāṅ, even before listening to the skilful play of the war-bards' fingers on their instruments, would hasten to dress them in silken garments, removing their tattered rags and give them clear toddy in golden bowls and rich gifts (Poru.151-158).

Kaiyaḷital - Ceyalarutal (Becoming helpless)

Kuṭṭuvaṅ Kīraṇār lamented that at the death of Āy Anṭiraṅ, poets becoming helpless went to other lands, weak with hunger (Puram.240:3,6, 12-14).

Kaiyaravu - 1. Ceyalarra Nilai (Hapless condition)

The denizens of heaven knew only to enjoy the pleasures as a result of their past good deeds; as there were no poor persons who went to the rich patrons soliciting gifts, heavens's condition is hapless indeed" (Puram.38:12-15).

2. Varumai (Poverty)

One of the good qualities of Ēraikkōṇ was that he became ashamed on seeing the poverty of others (Puram.157:2).

3. Ūṭal (Sulking)

Some of the women who went to the river Vaikai broken by the axe of passion, gave up their sulking and pulling down the curtains lay upon their beds (Pari.10:33,34).

Kaiyarutal - Ceyalarutal (Becoming hapless/helpless)

When Pāri died, Kapilar, helpless and much distressed, tears flowing from his eyes, prayed to Parampu hill and went away (Puram.113:5-7). In the cold season the red-legged house-pigeon instead of going in search of food with its happy mate, stayed helplessly by the cornice of the house (Netu.45-48). The heroine said to her maid: "Our lord who had left me alone thus with a hapless heart making my charms wither away, must indeed have a strong heart of iron" (Akam.185:1-5). The *anril* with its mate in the high branches of the *taḷā* tree, would at midnight utter its cries, making separated lovers suffer in

hapless grief (Kuru.160:1-4). As the lord of the sea-shore had not come to grace the heroine with his love, gossip arose in the village on seeing her hapless condition owing to unrequited love (Nar.272:6-10). The stork that went to see the white heron that had lost its young one, uttered helpless cries of distress (Aink.152:1-3). "In the evening, as the holy seers raise the sacred sacrificial fire pouring oblations on it, my hapless heart too burns with the fire of passion" (Kali.130:8-10).

2. Illaiyātal (Becoming nought)

The good mother at home grieving said, that her darling daughter who had eloped with her lover, was so innocent and tender that she would only cry, her charms becoming naught, if her wreath got caught in the wood or her bracelets came loose, or the strand of gold pieces dangling from her girdle became awry (Nar.66:5-10).

3. Varuntatal (Becoming sad)

Fruit-loving birds, flying high in the sky towards a big fruit tree in the slope of a mountain, would become sad to see the tree no longer in fruit and return disappointed (Puram.209:9,10).

Kaiyāru - Ceyalaravu (Helplessness)

The hero intending to part from his beloved said in his dream: "Will my beloved with well-stacked bracelets on her forearms, be able to take care of the house, without falling a prey to helplessness in my absence?" (Kali.24:7-9). The heroine undergoing the pangs of separation said thus: "If I were to meet him who caused my helpless condition, I shall look at him gently; I will seize his garment lest he should escape from me; if he were to pretend that he does not know me, I shall shout 'thief, thief' and make a scene" (Kali.147:48,49).

Kaiyitatal - Kaiyār Kuri Ceytal (Beckoning with hands)

The male monkey that had obtained the ripe jack-fruit from Mutiram Hill, beckoned with its hands to its mate to join it (Puram.158:22-25).

Kaiyurai - Kāṇikkai (Offering)

The step-mothers of the son of the hero stopping him in the street, selected the jewels suitable for him as offerings (Kali.84:11-17).

Kaiyūṇ Irukkai - Kaiyē Kalanāka Uṇavu Uṇṇum nilai (The palm of the hand used as an eating plate)

The female monkey squeezing in its palm the ears of millet-corn and filling its chaps with it, looked like women undergoing austerities eating food sparingly off their palms as plates (Nar.22:1-7).

Kaivaṇmai - Ikai (Charity/Bounty)

The Cēra monarch Kuṭṭuvaṇ was known for his bounteous hands that gave unstintingly to suppliants who came to him (Puram.54:6-8). The munificence of Pēkaṇ, that gave any number of gifts as charity, was not with a view to future benefits in the life after death; it was given only to relieve the poverty of people here on earth (Puram.141:12-15). The banks of the river Vaikai were overflowing with things like pepper and sandalwood, like the munificence of the bounteous Pāṇṭiya king (Pari.16:1-4).

Kaivalittal - Kaipparral (Capture)

The hetaera said in the hearing of the heroine's companions, that she had sworn to capture the Lord of the Town as her lover (Akam.76:2,13).

Kaivaḷi - Yāl (The musical instrument yāl)

As Naḷḷi had taken up giving to charity as a duty, minstrels forgot their practice of singing *marutam* mode in the evenings and *cevvali* mode on their yāls in the mornings (Puram.149).

Kaivaḷam - 1. Kaivaṇmaikkotta Poruḷ (Wealth for bounteous giving)

The hero desisted from departure addressing his heart thus: "Oh heart! I shall not leave the embrace of my beloved, for all the wealth of munificent Ōri; if you want you may go alone" (Nar.52:8-11).

2. Nakakkuri (Nail-mark)

The heroine said to the minstrel-companion of

the hero: "Oh Minstrel! I have come to know about the close intimacy of the dark-eyed woman living in Tirupparaṅkuṇṇam, with my lord, from the marks made by her nails on his body" (Pari.18:15-21).

Kaivaḷai - Vaḷayal (Bangle)

The maid consoled the heroine thus when the hero delayed his marriage with her: "Even if the lord of the sea-shore does not come, it does not matter; but though your bangles may come loose from your emaciated hands, there are always smaller bangles fit to be worn, that can be purchased at the shops" (Kuru.117:4-6). The waters of the Vaikai carried away, the bangles of the women and the rings of the men, who sported in it (Pari.7:43-50).

Kaivaṇmai - Ceyal Tiraṇ (Manual skill/ability)

Minstrels played expertly on the small *yāl* made by the hands of craftsmen (Puram.398:4,5). Able young men, referred to Kaṭal Pirakkōṭṭiya Ceṇ-kuṭṭuvaṇ as a man of truth who gave freely to suppliants (Pati.48:6-8). The expert charioteer with skilful hands drove gently the tall chariot drawn by swift horses (Akam.230:11,12).

Kaivāl - Kaiyīṭatēyulla Vāl (Sword held in the hand)

In the long battle that was waged, with the *karantai* warriors, the sword in the hand of the *veṭci* warrior destroyed the enemy and seized the herds of cattle (Puram.269:9-12).

Kaivittutal - 1. Ninkutal (To remove/Forsake)

"If the world and Tapas were to be compared, the former would not a whit be equal to the latter; therefore, those who desired liberation renounced all attachment to this world" (Puram.358:1-5). Poets hymned that the spear in the hand of the Red Lord Murukaṇ did not forsake them (Muru.Ve.2). Forsaken by his ally who had encouraged and promised him aid, the king of the single-walled fort became agitated and distressed without any help in sight, when the enemy king came with his army and besieged him (Nar.43:8-11). The heroine anguished at the delay in the

return of the hero, giving up her natural modesty, shed tears as she stood looking down at the ground (Kali.144:3,4).

2. *Tavaraviṭṭal* (losing)

When the maid lost her float while bathing, the heroine too would go along with her down the river (Kuru.222:3-7).

3. *Piṭiviṭṭal* (Losing the grip)

When the wild elephant, frightened by the sound of the sling-stone shot by the guard of the millet-field, lost its grip over the pliant bamboo, it shot up like an angling rod that had caught a fish (Kuru.54:2-4).

4. *Viciyeṭṭal* (Throwing)

The forester who heard the tread of the feet of the elephant eating in the millet-field threw a sling-stone swiftly at it (Kali.41:7-10).

Kaiviṭakku - *Kayirkoḷḷum Viṭakku* (Lamp held in hand)

The heroine anguished at the separation from the hero said to the Sun: "Oh sun! As you are setting now in the western mountains, till you appear tomorrow in the sea, give me a few of your rays as a hand-lamp to search for my lord during the night" (Kali.142:41-44).

Kaivṇai - 1. *Kaivṇaiṭṭaṭṭu* (Work of craftsman)

The son of the hero wore round his waist, a golden chain studded with bright gems inlaid by expert craftsmen (Kali.85:3).

2. *Kaiṭṭolil* (Work with hands)

Formers working with their hands, in order to do their job well, would lay the *neytal* plant weeded out by them on the ridges of the field, so that they might wither (Kuru.309:1-6).

Ko

Kokku - 1. *Paravaiyul Ōriṇam* (Crane)

The old woman had silvery grey hair resembling the feathers of a crane preying on fish (Puram.277:1-2). The young one of the green-legged crane after preying on the fish in the banks would eat the young ones of the shrimp and the eggs of the *āral* fish, resembling white mustard seeds, fed by its mother (Puram.342:7-10). The green-legged female crane, alone after its crested mate had been caught in the fine net of the boys, would not eat its prey, but cry forlornly with its young one from the palmyrah tree (Akam.290:1-7). The water-lily growing out of the deep pond resembled the sharp beak of the big-clawed crane moving about in the rainy season (Nar.100:1-3). The mango fruit dislodged by the crane from the tree, fell into the pond full of water-lily flowers resembling a crane in a bent posture (Nar.280:1-3). The hunchbacked woman looked like a crane with its sword-like beak, her middle raised above her head (Kali.94:17,18).

2. *Māmaram* (Mango tree)

The male monkey and its young one, with a red mouth and sharp teeth, would eat the sweet fruit of the mango tree (Kuru.26:6-8). The gravid female of the scabbard-fish seized the bunches of the sweet mango fruit from the tree (Kuru.164:1,2).

Kokuṭi - *Oruvakai Mullai* (A kind of jasmine)

Among the flowers culled and heaped upon the rock, the fragrant and cool jasmine was also one (Kuri.81).

Koṅkar - *Koṅkunāṭṭavar* (People of Koṅku country)

The majestic elephants presented by Malayamān Tirumuṭikkāri to suppliants who came to him singing the praise of his mountain and himself,

were more numerous than the spears left by the Koṅkars when he defeated them by the western sea (Puram.130:3-7).

Koṅkarkō - *Koṅkarkkut Talaivan* (Chief of the Koṅkars)

Ilañcēral Irumporai was hailed as the lord of the Koṅkar clan, his wardrums resounding from his encampment with serried ranks of shields, where the flags fluttered from the tuskers; his slings, shot deadly stones that harassed the enemy within the forts; his toddy was distilled with a sieve of palm-fibre (Pati.88:16-19).

Koṅkarnāṭu - *Koṅkunāṭu* (The Koṅku country)

Palyāṇaic Celkelu Kuṭṭuvaṇ seized the land of the Koṅkars, where the cows milled round the water-bucket used to scoop out the meagre water oozing out of a well dug out of rocks with pickaxes (Pati.22:12-15).

Koṅku - 1. *Tātu* (Pollen)

Among the flowers heaped up by the heroine and her bevy of companions, the fragrant *cura-puṇṇai* rich in pollen was also one (Kuri.83). The heroine closely embraced the hero so that her bracelets made a mark, while the pollen fell in a shower from her garland of hill-flowers, like the golden dust that glanced off the forge of a goldsmith (Akam.142:23-26). Upon the tender shoots of the mango resembling the spreading golden spots on the heroine in midsummer season, from many flowers fell the wonderful pollen (Kali.29:7,8).

2. *Tēn* (Honey)

The line of bees sucking the honey from the blossoming white lotus bud, looked like the dark serpent swallowing the moon (Ciru.183-185).

3. *Koṅkar* (The koṅkar clan)

Cōḷaṇ Kurāppaḷḷit Tuñciya Kiḷḷivaḷavaṇ was the

victorious monarch who defeated the Koṅkars with his valiant warriors in the battle-field; his drums thundered, as his tuskars gathered like the rain-clouds in the sky, while the chariots and horses fell like drops of rain and the arrows sped like the wind (Puram.373:1-8).

Koṅkai - *Mulai* (Breast)

The companions of Dēvacēṇai daughter of the Heaven's king, using the cinctures tied round their breasts as a weapon, beat the friends of Goddess Vaḷḷi (Pari.9:46).

Koṭṭam - *Ciriya Ōlaippeṭṭi* (A small palm-leaf basket)

The *mucuṇṭai* with its thick vine, has flowers looking like a small palm-leaf basket (Ciru.166).

Koṭṭampalavanār - *Pulavar* (A Poet)

The only poem by him is numbered 95 in *Narriṇai*. Also called Kōṭṭampalanār, the poet might have got his name from his native place, Koṭṭampalam or Kōṭṭampalam according to P.N. (History of poets of Narriṇai). M.A.D. thinks that his name is derived from the term 'Koṭṭu' in his poem, with his given name Ampalavanār suffixed to it. A fine picture of a young monkey playing upon the rope of a tight-rope dancer with the young hunters' children clapping their hands in time to its movement, is found in this poem. Another significant feature is the anaphoretic construction of the last few lines of the poem.

Koṭṭil - *Toḷuvam* (Cattle-Shed)

The settlement in the small village had a smoke-stained shed with its high walls worn out by the cartwheels and ploughs placed against it (Peru.188-191).

Koṭṭu - *Parai Muḷakku* (Drum-beat)

In the big hill, the peacock danced to the tune the beat of the king's drums (Aink.371:1,2).

Koṭṭai - 1. *Muṭiccu* (Knot)

Karikāḷvalavaṇ gave to war-bards pure silken

garments with knotted tassels at the edges, removing their dirty patched-up rags (Poru.154,155).

2. *TāmaraiKKoṭṭai* (Pericarp of a lotus)

The beetle with its mate would slumber in the golden-coloured pericarp of the sacred lotus, surrounded by crimson petals (Ciru.73-76).

Koṭṭittān - *Cuḷalappanninṇavan* (He who made something roll)

The heroine unable to bear the pangs of separation from the hero said to the cloud in her anguish: "Please pour on me the waters of the sea sucked by you as rains, so that the burning fire of passion kindled in every joint of my body by him who made my bangles roll, may be assuaged" (Kali.145:55-58).

Koṭṭu - *Cuḷarcci* (Circling/whirling)

The kingfisher with a beak sharp as the needle used to stitch the wounds of soldiers, plunged after whirling about, into the cool pond in search of prey (Pati.42:2,3). Flocks of sparrows leaving Pāri's Parampu hill in the morning would return in the evening after circling about in search of ripe ears of paddy (Akam.303:10). As she was unable to bear the anguish of separation from the hero, the rolling bangles on the arms of the heroine, did not cease falling off (Nar.133:1).

Koṭi - 1. *Tāvarakkoṭi* (Vine of a plant)

Talaiyālaṅkāṇattuc Ceruveṇṇa Pāṇṭiyaṇ Neṭuṇceḷiyaṇ adorned with a wreath of tender neem leaves woven with *uḷiṇṇai* vine, defeated the might of the seven chiefs who opposed him (Puram.76:4-12). The hierophant made a wreath out of green vine with fragrant nutmegs and cubeb fruit, hill-jasmine and white convolvulus interspersed (Muru.190-192). The cataract descended from the hill at Paḷamutir Cōlai, swaying the black bunches of pepper-vine along its path (Muru.309,316). The *mucuṇṭai* plant has a thin vine (Netu.13). The player-minstrels were guided and instructed to go one by one holding firmly onto the green vine that had grown round the trees by the track, lest they should slip on the

way (Malai.215-219). The heroine suffering from the pangs of separation went by languidly like a liana without flowers (Akam.19:16). The horned stag would drink the water in the pond, after clearing with its breath the fresh flowers fallen from their stalks, of the jasmine-vine that covered the top of the spurge-plant (Akam.184:8-11). Stags with their mates gambolled about, after feeding upon the slender stalks of the black vine of the *aruku* grass (Kuru.256:1-3). Women would use the flower of the hardy, *aṭumpu* creeper washed by the waves in the sea-shore, to make a wreath (Nar.145:1,2). The male monkey beat with a fragrant *naṛai* creeper the tender bamboo lying against a rock (Aink.276:1,2). Flowering vines that had coiled themselves round the trees for support falling off to the ground when the trees withered, prevented the passage of the hero across the forest (Kali.3:12,13). Young children played with the unripe fruit of the palmyrah tied to vines (Kali.83:8-10). *Kāntal* buds appeared like the folded hands of maidens, beautiful like vines (Pari.20:98).

2. *Tukirkoṭi* (Flag/standard)

The bull-mount of Lord Civaṇ, of hanging matted locks and rare askesis, became also his noble flag (Puram.1:3,4). *Māyōṇ* (Lord Tirumāl) ever-victorious, had sapphire-complexion, and the great eagle-flag fluttering high (Puram.56:5,6). In the battle-field the chariots wheeled about, their bright flags fluttering (Pati.49:5). The peacock with many ocelli, uttered its victorious cries from the flag of the red Lord which became its seat as ordered by Him (Muru.122). Soldiers armed with spears, fought and killed their enemies, brought honour to themselves seizing their powerful flags to mark their victory (Matu.369-371). At *Kāviriṇṇipattinam*, great scholars well-versed in ancient lore, raised their standards to mark the beginning of their disputations (Pat.169-171). The fragrant coastal town where tall flags fluttered (Akam.196:1). The hero was the son of a rich man living in the ancient

town with market streets where tall flags fluttered (Nar.45:4,5). The hetaera placed a ring with a shark carved on it, on the finger of the hero's son (Kali.84:23-25). The great conch held by Lord Tirumāl in his hand, resounded thunderously so that the flags of the demons broke off and fell down, their ears became deaf, while their very crowns shivered and trembled (Pari.2:36-40).

3. *Oḷuṅku* (Order)

The roof with sheaves of paddy thatched over sugar-cane poles placed in order, looked bright like a festival arena (Puram.22:14-17). In the wood, the flowers of the leafless silk-cotton tree that had blossomed, looked like the lamps lit in order by a group of women in *Kartikai* (Akam.11:2-5). *Kōṇkam* flowers made the wood beautiful like a line of lamps lit in order, in the righteous month of *Kārtikai* (Nar.202:9-11). The head of the dancer adorned with patines of bright gold in the midst of other jewels, resembled a dark cloud with lightning in bright order (Pari.21:54-56).

4. *Niṭci* (length as of a line)

A fox preying on the entrails hanging out of a certain victim of bandits with blood flowing in a long line, sat howling in the shade of a spurge-plant in a barren tract overgrown with bowstring hemp (Akam.337:14-17). The daughter of the Lord of the fields, wore a long garland woven out of sugarcane flowers (Aink.91:3,4).

5. *Tikkoluntu* (Tongue of flame)

Fed by the swift wind the wild-fire with its tongues of flames, leapt upon the bamboos with crackling noise and then, spread throughout the hill-slopes (Akam.47:4-6).

6. *Kiṭṭicai* (The eastern-side)

The hero went abroad in search of wealth, unmindful of the difficult tract burning under the summer's sun that rose over the eastern hill in the morning and spread its hot-rays on earth during the course of the day (Kali.150:15,16).

7. *Toyyirkōḷi* (Design called *Toyyil*)

Women jostling each other closely so that the *toyyil* designs drawn on their arms and other limbs (by their lovers) got wiped out, neared the river Vaikai (Pari.6:15).

Koṭicci - *Kuṛiñci Nilattup Peṇ* (A woman of *Kuṛiñci* tract)

After supplying foliage for the leaf-garment covering the jewelled waist of the hill-woman with a slender grace and lovely tresses, who was guarding the millet-field sown by the woodsman, the stout trunk of the *acoka* tree stood barren (Kuru.214:1-5). The instrument called *kuḷir* in the hands of the hill-woman for chasing parrots, sounded like anklets (Kuru.360:5-7). The maid said to the hero: "We are hunter-maidens and hill-women, of the place near this hill; you can come to our village, quaff toddy and enjoy the pleasant choric dance before proceeding to your own place" (Nar.276:4-10). Though the hill-maiden with dark challenging eyes scolded it, the parrot of the grove, fed upon the ears of millet-corn in the hillside (Aink.232:1-3). The maid said to the hero: "Our people may remove the heroine from the millet-field guarded by her because the parrots in the slope flock to it, mistaking her sweet voice to be that of one their own; therefore come soon to marry her" (Aink.289). The peacock spread out its lovely fantail resembling the tresses of the hill-maiden (Aink.300:1-2).

Koṭicciyar - *Kuṛiñci Nilappenṭir* (Women of the mountain-tract)

Hill-women, with hair like dark fine sand, would sing in order to hasten the healing of the big open wound on the chests of their husbands caused by a leaping tiger (Malai.302-304). Bunches of honey-dripping glory-lily swayed like the hands of hill-women folded in prayer towards their mountain (Kali.40:11-13).

Koṭiñci - *Tērtattṇ Mun Tāmaraip Pūvaṭivil Amalk-kapperum Tēruṛuppu* (An ornamental part of a chariot in the shape of a lotus in front of the

deck). The hero returning home successfully after completing his work asked his charioteer to hold the reins well and drive faster so that the lotus-like stalk on the deck of the car might shine bright (Akam.344:10,11).

Koṭitu - *Titu* (Evil)

The sun's heat parched the earth like an evil tyrant king whose cruel rule at the advice of his pitiless and unjust minister, harassed the land (Kali.8:1-3).

Koṭimañkalattū Vātuḷi Nareñtanār - *Pulavar* (A Poet)

Named Nareñtanār, this poet belonged to Koṭimañkalam or Kōṭimañkalam. For the term Vātuḷi in his name, it is surmised by the author of A.C. that he might have belonged to Vātūla Kōtram. Two poems (179,232) in *Akanāṇṇaru*, spoken by the maid, are in his name. In Poem 179, set in *pālai tṇai*, the maid tries to dissuade the hero from going away from the heroine pointing out the difficulties on his way (viz.) the elephant with outstretched trunk leaving the tract disappointed at not finding drinking water; the memorial-stone of the warriors appearing frequently on the tract; the lack of persons to relieve wayfarers of the troubles caused by the hill-men, etc. In poem 232, in the same *tṇai*, the tusker is described as trumpeting fearfully, the noise echoing in the caves of the mountain, as it mistook the thunder-clap to be the growling of a tiger; the maid speaks to the hero as he waits by the wall outside, that his friendship for the heroine, is responsible for bringing the hero-phat into the house.

Koṭiyar - *Koṭumaiyūḷaiyavar* (Cruel persons)

The *neytal* plant weeded out and thrown on the ridge of the field by the workers, would again begin to flower therein instead of refusing to grow in the land of such cruel persons (Kuru.309:1-5).

Koṭiyavai - *Tiyavai* (Evil/deeds)

Even if a person were to conceal the evil deeds done by him, in the belief that no one knew about them, his own conscience will prove to be

a powerful witness against him (Kali.125:1-4).

Kotiyan – *Koṭumaiyuṭaiyavan* (Cruel person)

The heroine said to her maid: "Our lord who came spear in hand across the fearful narrow path, is not a cruel man; you too are not to blame for having made him come to the trysting place; I alone am at fault for having given you this trouble" (Akam.72:17-22). The heroine declared to her maid that the hero was the lord of her life though he may be a cruel person (Aink. Ti.6:3,4).

Kotiyan – *Koṭumaiyuṭaiyān* (A cruel person)

The heroine already plunged in sorrow at the separation asked eventide if it came to render her more helpless, like a cruel hunter who shot an arrow into the heart of a hapless deer, caught in a flood and struggling to reach the bank (Kali.120:10 - 12).

Koṭiyūr Kilār Maṇṇār Neytal Tattānār – *Pulavar* (A Poet).

See Neytarrattānār.

Koṭiyōr – *Koṭumaiyuṭaiyōr* (Cruel men/evil doers)

Near the big hill, cruel bandits had gathered close together (Akam.288:8,9). The fearsome deities dwelling in the sal tree in the village-common, afflicted evil-doers (Kuru.87:1,2).

Koṭiyōl – 1. *Koṭumaiyuṭaiyōl* (Cruel woman)

The foster-mother, of the heroine who had eloped with her lover, said in grief: "The parrot refuses to drink milk as her mistress has gone away with her lover; her bevy of companions have given up playing; the flower-pots are no longer bright with flowers; the figure of the deity drawn on the wall, no longer gets any sacrificial offering. I was not aware of my cruel daughter's intentions; I wonder in which impoverished house she performed the ritual removal of her anklets" (Akam.369:4-26).

2. *Koṭiyaiyuṭaiyōl* (Woman with a jasmine creeper)
Nannan who destroyed those who did not bow

to his authority and who ruled over his proud enemies, was the husband of the chaste queen who brought up a jasmine creeper (Malai.423,424).

Koṭiyōn – *Koṭumaiyuṭaiyavan* (A cruel person)

Even if the soothsaying woman were to declare that the heroine's ailment was caused by a deity, implying that the cruel hero had nothing to do with her, the father of the young monkey playing on the hillside would recognize the chief; it would not utter a lie suppressing what it saw with its eyes (Kuru.26:3-8).

Koṭivittal – *Mikutiyātal* (Excess)

The concubine of the hero, her sulking removed by the hero's promises, quaffed toddy with him and enjoyed herself; after bathing in the river Vaikai, overcome by exceeding passion, they engaged themselves in love-making (Pari.6:102-104).

Koṭirrupuṇ – *Kavuliṭattuc Ceyyum vaṭu* (Mark made on the cheek)

During his love-passage with the heroine the hero caressed gently her whole body, without leaving a mark on her tender cheeks as it might hurt her (Kali.95:19-21).

Koṭiru – 1. *Parrukkuraṭu* (Tongs)

The crab had forked legs resembling the broken tongs of a blacksmith (Peru. 207,208).

2. *Kaṇṇam* (Cheek)

The cock had cheeks soft like tender shoots of a plant (Akam.367:10).

Koṭukūr – *Ōrūr* (A town)

Kaṭal Pirakkōṭṭiya Ceṇkuṭṭuvan after destroying Viyalūr over threw also Koṭukūr beyond it (Pati. Pa.5:11,12).

Koṭukōṭi – *Civaperumān Ellavarraiyaum Alittu Aṭum Kūttu* (The final dance of Lord Civaperumān after destroying the universe)

Lord Civaperumān is hailed thus by the poet: "Will it be Goddess Umai with her liana-waist, who will give you the proper time-beat, when you dance the dance of dissolution called

Koṭukōṭṭi, after destroying all forms of life, with tabor and other instruments sounding from your hands" (Kali.1:5-7)).

Koṭuṅkāḷ - Ōrūr (A town)

The great river Pēriyār runs before the water front of the town of Koṭuṅkāḷ belonging to Malaiyamāṇ Tirumuṭikkāri, Lord of Tirukkō-valūr (Akam.35:14-16).

Koṭuṅci - Tērtattin mun tāmaraippu vaṭivil amaiṅkka-perum tēruṛuppu (An ornamental staff in the shape of a lotus in front of the deck of a chariot)

The tall chariot had an ornamental staff in the shape of a lotus, made of ivory and fixed to the deck of the chariot (Poru.163).

Koṭuṅcinai - Koṭuṅci (The staff on a chariot's deck)

The heroine invited her boy to come to her for milk-food with soft gentle steps holding the ornamental staff of his stout rolling toy-chariot (Kali.85:17-21).

Koṭuṅcol - Koṭiya col (Harsh words)

The maid requested the potter announcing the advent of the festival to inform and forewarn the women of the village about the minstrel with his harsh words full of falsehood, as he was troubling them excessively (Nar.200:10-11).

Koṭuttōy - Vaḷaṅkinōy (Vocative form of addressing 'one who gave')

Muraṅciyūr Muṭinākarāyar hailed Cēramāṇ Peruṅcōṛutiyaṇ Cēralātaṇ as the munificent one who gave plenty of food to both sides in the *Bharata* war till all the twice-fifty (Kauravas) who fought with the great five (Pāṇṭavas) fell in the battle field (Puram.2:13-16).

Koṭuttōr - Intōr (Those who gave something)

Those who gave food to people gave life to them as food and water were indispensable for the human body (Puram.18:8,19).

Koṭuppāṇ - Taruvāṇ (One who gives)

When the Red Lord Murukaṇ gave the tribute

of his obeisance at the feet of Goddess Devacēnai in the sulks, she comforted the God who gave her such a tribute and offered her bosom to his embrace (Pari.9:36-38).

Koṭuppōr - Koṭuppār (Those who gave to others)

Among those who climbed Tirupparaṅkuṇṇam with Vaḷuti (Pāṇṭiyaṇ) were prsons who gave sweetmeats and other eatables to the monkeys there and indulged in other playful activities (Pari.19:38-40).

Koṭuppōṇ - Viṭuppōṇ (One who sends back another)

The hero proceeding to his wedding with another woman, embraced his son who followed the sound of his chariot-bells, and sent him back; but the child, began to cry refusing to go back (Akam.66:7-16).

Koṭampāṭu - Vaḷakkaḷivu (Becoming perverse).

Kirantaiyār prayed to Lord Tirumal thus: "Oh Lord of rare tradition! with clear minds, we shall adore your divine feet and then pray to you so that our senses may never become perverse, but ever achieve true awareness" (Pari.7:72-76).

Koṭampuri - Murukkuṇṭa Puri (Twisted strand)

Hunters, children clapped their hands in tune with the playful movement of the young one of the monkey as it hung from the tight well-twisted rope of the rope-dancing woman in the hamlet by the hill-side (Nar.95:1-7).

Koṭumpūṇ - Āram (Chain)

Fokuṭṭēḷiṇi son of Atiyamāṇ Neṭumāṇ Añci was adorned with a golden chain (Puram.392:1,2).

Koṭumaṇam - Ōrūr (A town)

Koṭumaṇam was famous for its well-wrought ornaments (Pari.74:5).

Koṭumaram - Vil (Bow)

Tāmappal Kaṇṇaṇār hailed Māvaḷattāṇ younger brother of Cōḷaṇ Nalaṅkiḷli as the cheif of the warriors with bows and long arrows (Puram.43, 10,11). Banddits were cruel men holding bows in their hands (Akam.215:9,10).

Koṭumuṭi - Oru talaivaṇ (A Chieftain)

Āmūr, enclosed by tall ramparts was guarded by one Koṭumuṭi (Akam.159:18,19).

Koṭumai - Vaṇkaṇmai (Cruelty)

When the hero did not turn up at the night-tryst, the heroine spoke to her maid about his cruelty (Akam.298:19). The heroine became sleepless thinking of the cruelty of the hero in having parted from her, traversing troublesome ways (Kuru.224:1-3). The heroine said that the cruel village indulged in needless gossip, through she had not even spent a single day in joyful talk with the lord of the ford (Kuru.320:4-8). The maid said to the hero; "As I know well that you are not cruel like the goad that spurs the fast horse to gallop faster, I have decided to unite you with the heroine" (Kali.50:19,20). Lord Tirumāl puts on the qualities like anger, grace, cruelty, and righteousness, depending on the nature of persons. To those who have not these qualities, He will also be without them. He will not destroy his foes who praise him not; nor will he protect those who do praise Him; for He has neither foes nor friends (Pari.4:49-54).

Koṭumaikaḷ - Vaṇkaṇmaikaḷ**Koṭumaiyōr - Vaṇkaṇmaiōr** (Cruel persons)

The ethical texts declare that there were ways to expiate the sins of those who had done cruel ties to brahmins but there was no hope for those who were ungrateful (Puram.34:1-7).

Koṭavari - Pulī (Striped Tiger)

The striped tiger haunted the tall hillside (Puram.135:1). Tirumāvaḷavaṇ, grew up hard as diamond while he was in his enemies' custody, like a sharp clawed tiger-cub growing up in its cage (Pat.220-222, 299). Striped tigers that had fed on the pieces of the wild boar's flesh, gathered together and roared in the slope of the hill (Akam.322:10,11).

Koṭavāy Irumpu - Tūṇṇil muḷ (Fishing hook)

The varāl fish seizing the bait fixed to the fish-hook, tore the water-lily leaves and blue-lily

flower; it entangled the purslane creeper as it leapt about angrily resisting the pull of the angler, like a proud bull disturbing the pool when pulled by a rope through its nose (Akam.36:1-8).

Koṭuvāl - Arivāl (Knife)

The cook had strong hands scarred by the constant use of the knife for cutting edibles (Peru.471,472).

Koṭuvinaḷ - Tivinaḷ (Sin)

Demons were fearless of the sin of killing for eating; they were adept in magic arts (Pari.5:6,7).

Koṭai - 1. Poruḷ Koṭai (Bounty)

Īrntūr killāṇ Tōyaṇ Māraṇ, his sturdy body marked by the wounds of honour received by him while defending his land against enemies, like a medicinal tree bearing marks of the cuts made on it, lived in the town called Īrntūr, as a patron of bounty (Puram.180:3-7). Paṇṇaṇ, Lord of Cīrukuṭi was honoured with a title 'Koṭai Mēntōṇṇal' (Noble scion of Bounteous giving) (Puram.388:7) Peruṇcēral Irumporai of ceaseless bounty gave away limitless gifts to solicitors (Pati.79:2).

2. Makaḷkoṭai (Giving away a daughter in marriage)

The maid said to the heroine: "Our father has agreed to give you away in marriage to our lord; this gossiping town's people also couple your name with his - Our good mother also has said that he is the right man for you; let us therefore give sacrificial offerings to the household - Gods with fingers joined in prayer so that the wedding day might arrive soon" (Akam.282:12-18).

3. Paṇṭaṇkaḷai Virral (Selling commodities)

Mūtur (the old city) had many close-set shops and houses with families engaged in selling and buying commodities (Peru.309,400,411).

Koṭaikkāṭaṇ - Īkaikkāṭaṇ (The duty of giving to charity)

Imaiyavarampaṇ Neṭuñcēralāṭaṇ had an impartial heart that loved to discharge its duty of giving to charity (Pati.20:23). Toṇṭaimāṇ Iṭantirayaṇ was a king of tireless heart who discharged its duty of giving to charity (Puru.446). Utiyaṇ had an impartial heart that gladly discharged its duty of giving to charity (Akam.168:6,7).

Koṭaimaṭam – *Koṭaiyiṭattu Ariyāmai* (Folly of indiscriminate charity)

Pekaṇ was guilty of the folly of indiscriminate charity, like the bounteous rain which poured everywhere, in dry ponds and in the fields, and in saline tracts impartially; he was not indiscriminate, however, in killing his foes in the battle-fields (Puram. 142).

Koṇka – *Talaiva* (Vocative of Koṇkan-Lord of the Neytal tract)

“Oh Lord of the Neytal tract with a bright water-front” (Nar.172:9).

Koṇkan – *Talaivaṇ* (Lord of the sea-coast)

The tall chariot of the Lord of the sea-coast with its bells tinkling came before the heroine and her maid; it returned soon, to their shame, without the hero obtaining her favoar (Kuru.212:1-3). The maid said to the heroine: “I have given my consent to your elopement with the lord of the coast with his tall chariot drawn by horses at midnight; may this malicious town perish in its own gossip” (Nar.149:7-10). The maid said to the foster-mother that the town of the hero son of the Lord of the Coast who came at midnight to their place when everyone was asleep, was very prosperous. (Aink.104). The maid said to the heroine: “Open your red-streaked long eyes, now that the Lord of the Coast with his golden chariot has come, adding lustre to your bright bracelets and forehead; let us now mock at the sallowness that affected your beauty” (Aink.200).

Koṇkāṇaṅkiṭaṇ – *Kurunila Maṇṇaṇ* (A Petty chieftain)

The given name of this chieftain of the hill

called Koṇkāṇam, is not known. Mōcikirāṇār has composed three poems in his honour in *Pura-nāṇṇu* (154, 155, 156) highlighting both his munificence and his military conquests: “Just as the cow’s thorn flower turns ever towards the sun, the eating vessels of poor poets were ever turned to his chest” (Puram.155). The wealth he earned through successful war, he gave away to needy poets. Also known as Koṇperuṅkāṇattuk kiṭavaṇ, his territory of ‘Koṇkāṇam’ is called also ‘Koṇkāṇam’.

Koṇkāṇam – *Orumalai* (A mountain)

The maid comforted the heroine, unable to bear the idea of separation from her lord: “Who will think of leaving you, even if he were to get Ēlirkuṇṇam in the land of Nannan of Koṇkāṇam, where bright-bangled women, use for leaf-skirts, the green leaves left over by the buffalo after it had grazed upon the vine, covering the bush?” (Nar. 391:2-8).

Koṇṭal – 1. *Kiṭkkārru* (East-wind)

Fishermen would share with the people of the coastal village the sharks caught by them with their newly-mended nets, after they had renovated the old boats lying on the dune buffeted by the sea-waves raised by the East-wind (Aakm.10:8-12). The heroine and her bevy of companions, danced the choric dance in the sand heaped up by the East wind (Akam.20:7). The glory-lily flowers blown off by the East-wind, and resembling the folded hood of the snake, lay upon the rock covering it (Kuru.185:5-7).

2. *Mēkam* (Cloud)

Even in parching summer, blue-lily flowers bloomed resembling the eyes of maidens, in the waters poured by the rain-cloud (Puram.137:7,8). The hero said to his heart: “I have been rendered jubilant, as the sweet-tongued heroine, fragrant like the big hill of Pēkaṇ with nestling clouds, has come and made love to me” (Akam.262:12,18).

3. *Malai* (Rain)

Dishes made from small-leaved greens, growing

luxuriant on vines because of the rain, along with other edible things, were available at various places (Matu.530,531-535).

2. Koḷḷutal (Absorbing)

The dark cloud absorbing the waters of the sea rose over the western hills and poured rains (Nar.140:1).

5. Maḷaikkālam (Rainy season)

The heroine said to her maid: "You say I must forget my lord for a time; yonder appears the lofty hill of my lord, crowned with a cloud white as the bean-flower in the rainy season: how can I bear my pain whenever I see it" (Aink.209).

Koṭṭi - Koḷḷai (Booty/plunder)

As the fresh wave of enemies scornfully declared that their opponent was a youngster, whose country afforded a big booty to them, Pāṇṭiyan Neṭuñceliyan instead of slaying them in battle-field, chased them to their own place and killed them there (Puram.78:5-12). The fair-minded traders at Kāviriippūmpaṭṭiṇam valued their own goods and the goods of the sellers equally, getting a fair-price for goods brought and sold; thus they acquired their rich booty (wealth) (Pat.209-212). Toṇṭi city was so prosperous that the fisher-folk shared with others the rich plunder of the sea, the horned fish lying on the high, sandy shore (Akam.10:10-13).

2. Tīrai (Tribute)

When Pāṇṭiyan Kūṭakārattut Tuñciya Māraṇ Vaḷuti, refusing to consider the Tamil country as belonging to all the three kings, declared war, those kings who hastened with their tributes to him, were relieved of their trembling fear (Puram.51:4-7).

3. Koḷporuḷ (The property/goods taken possession of)

Atiyamāṇ Neṭumāṇ Añci, relieving the distress of the kinsfolk of the war-bard who sang his praise, offered him heaps of superior paddy along

with the sheaves, asking them to take possession of the goods (Puram.390:20-27).

4. Uṇavu (Food)

Koṭṭai town had sections where toddy was drunk by the people (Matu.137,138).

5. Poruḷaik Koḷḷai Koḷḷum Parattai (A Prostitute who plunders wealth)

The heroine said to her maid: "Our lord who on principle did not like other women, now is unable to keep off his chest from the prostitute who is plundering his wealth" (Akam.174:9,10).

Koṭṭimakalir - Poruḷaikkoḷḷum Parattaiyar (Prostitute who plunder the wealth)

Prostitutes bright as celestial damsels intent on plundering the wealth of men attracted by their charms, wearing wreaths of white flowers on their hair, walked the streets, swinging their hair a-dazzle with bright bangles; they set right their jewels disordered during their love making, adorning themselves with water-lily blooms again; they pressed their bosom to the chest of their lovers with false protestations of love; till they extracted all the wealth from those who came seeking pleasure from their beautiful bodies like bees that leave the flowers after sucking the honey from the pollen, they deserted their lovers after plundering their wealth. These harlots captivated the hearts of men in the festal houses of the rich, where they danced with them to the sound of the yāl and the drum; leaving them they would go to cool bathing places where they danced joyously, adorning themselves with garlands that reached the hem of their garments, woven with the buds and tender shoots of the blue-lily; such was the nature of the harlots of the city (Matu.561-589).

2. Pōril Piṭittu Varapperra Pakaiyar Maṇaivī (Wives of the enemy captured in war)

Captive women washed the floor of the halls and lit their undying lamps, in the temple of the lord conquered by Tirumāyaḷayan from his enemies; wild elephants with their mates that damaged

pillars there by rubbing against them, made it their home (Pat.246-251).

Koṇṭi maḷḷar – *Koḷḷaiyiṭum Maravar* (Plundering warriors)

Kaṭal Pīrakkōṭṭiya Ceṇkuṭṭuvaṇ announced: “Let plundering warriors, adorned with sirissa and *uḷiṇai* flowers desiring victory in battle, feared by their foes, come forward to receive killer-tuskers as presents” (Pati.43:23-25).

Koṇṭiyaḷ – *Koḷḷai koṇṭa Celvattai yuḷaiyavaḷ* (Woman with rich booty)

The young daughter of the king of a single-walled city, was mistress of much wealth got as booty from the enemy (Puram.338:5,12).

Koṇṭiyuṇṭi – *Koḷḷaiyuṇavu* (Plundered food)

Toṇṭaimāṇ Iḷantirayaṇ was hailed as the scion of the Toṇṭi clan rich with the plundered food from the enemies (Peru.454).

Koṇṭunilai – *Kuravaikkūṭṭiṇuḷ Oruvar Kūṛṛiṇai Oruvar koṇṭu pāḷum pāḷal* (Choric song)

The maid said to the heroine: “O lady of well-chosen jewels; in order to bring about your union with your lord, we shall dance holding hands to propitiate the deity of the hill; you must sing the chorus song for the same” (Kali.39:26-29).

Koṇṭai – *Kūntal Muṭippu* (Women’s hair tied in a bun)

Women working in the fields wore their hair tied in a bun (Puram.61:1). The hetaera publicly wore on her tresses caught in a bun, the wreath of the hero sporting in the river which came floating down to her (Pari.Ti.2:51-53).

Koṇṭōḷ – *Koḷḷappaṭṭavaḷ* (Woman taken as mistress)

The heroine said to the hero that the woman taken by him as his concubine was a young innocent (Aink.67:1).

Koṇperuṅkāṇam – *Koṇkāṇam* (A mountain)

Mōcikīraṇār sang of Koṇkāṇam Kiḷāṇ: “Whether you give me gifts or not, it is easy for me to

sing of your valour and your Koṇkāṇam Mountain whence the cool cataract rolls down in many streams” (Puram.154:8-13). Koṇperuṅkāṇam had two distinguishing features; it was surrounded by the creditors who had given loans to the suppliants, and by those who had come to ransom the captured chieftains with tributes (Puram.156:2-6).

Koṇmū – *Mēkam* (Cloud)

The cloud that had gathered over the sea would not return without saturating itself with the waters, in order that it may descend with resounding thunder in the form of rains (Puram.205:10-12). As the clouds rumbling in the sky, poured ceaselessly, floods arose and spread everywhere (Akam.68:14-16). Herdsmen sent many bulls into the arena, like congregated clouds, in order to fight with them (Kali.104:15-17). When the clouds, resembling serried ranks of the war-elephants of the Pāṇṭiya king neared the earth, it rained heavily (Pari.22:1,2,8).

Koṇtu – *Pūṅkottu* (Flower-bunch)

The heroine had tresses adorned with flower faultlessly arranged (Akam.288:15-17).

Koppūḷ – *Untic Cuḷi* (Navel)

The minstrel’s wife had a perfect navel that resembled the whirling eddy in a pool (Peru.37, 47). The fair city of Maturai resembled the lotus flower blooming out of the navel of Māyōṇ Lord Tirumāl (Pari.Ti.7:1,2).

Kompar – 1. *Kompu* (Branch)

The monkey leapt upon the tall bamboo branch (Malai.237). The *kuyil* warbled from the branch of the mango tree in summer (Akam.355:1,2,8).

2. *Kompu pōlvāḷ* (A maiden resembling a slender branch)

At the Vaikai water-front, people ridiculed a man as a soft-hearted youth without any strength of will, when he openly stared at the erect breasts of a maiden, slender like a branch (Pari.12:50,51).

Kompu - 1. *Kīlai* (Branch)

Prostitutes, played together, plucking the tender shoots from the branches near the water-front (Matu.586-589). The heroine tended the purslane creeper so that it may yield its lovely leaves growing on its many branches bending under the weight of the foliage, for making her leaf-garment (Akam.383:6-12). The groves grew beautiful in midsummer, like a dance of good women delighting the eyes of the beholders (Kali.32:10,13).

2. *Kompu Pōlvāl* (Maiden slender like a branch)
When one of the women playing in the river splashing water against one another, covered her eyes with her hands, a certain woman slender as a branch made her captive using her golden chain to tie her arms (Pari.7:51-56).

Komma - 1. *Perumai* (Bigness/greatness)

In the burnt-out wilderness, along the track no longer great, the distressed elephant searching for water ran after mirages in vain (Akam. 29:15-16). The hero desisted from going away as he thought that the paths in the wild track were too difficult for the heroine with big breasts, to pass through (Akam.65:17-20).

2. *Tiraṭci* (Plumpness)

Peacocks fed upon the plump ripe fruit of the bittergourd, with a stem at one end (Akam.15:3-5).

3. *Iḷamai* (Youthfulness)

The untruthful hero said to the heroine: "May the night pass for ever in close embrace of your warm lovely youthful spotted breasts with dark areolae (Nar.314:4-8).

4. *Iḷamulai* (Young breasts)

Women of Maturai neared the banks of the river Vaikai, making it difficult to judge if the floods of the river added beauty to the women, or the women with cinctured young breasts made Vaikai more lovely (Pari.22:30-35).

Koyyunar - *Parippavar* (Persons who cull flowers, fruit)

Workers plucking beans ate sumptuously of the millet-rice cooked by the cowherdess along with sour porridge made of curds mixed with *vēlai* flowers (Puram.215:1-5).

Kol - *Kollan* (Blacksmith)

The quiver containing the arrowheads shone because of the fine work of the blacksmith (Akam. 9:1,2).

Kollēru - *Ērutaluvutarkkuriya Kālai* (Bull fit for a bull-fight)

The hero's anklets smashed in the fierce battle-field, resembled the horns of a murderous bull in the arena (Puram.4:3,4).

Kollan - *Karumān* (Blacksmith)

When Ukkirapperuvaluti captured the fort of Kānappēreyil, its chief Vēnkaimārpaṇ grieved that it would be impossible to recover it, like the water absorbed by the red hot iron in a blacksmith's forge (Puram.21:6-9). The crab has forked legs resembling the broken handles of the puffed bellows in a blacksmith's forge (Peru.206:208). The he-bear growling and breathing hard like the bellows of a blacksmith, while the cobra inside the ant-hill trembled in fear, would dig into it for its prey (the grub within the anthill) (Nar.125:1-4).

Kollan Aḷici - *Pulavar* (A poet)

'Aḷici (Variant reading Aḷuci) being his given name, this poet was called Kollan Aḷici, indicating his profession of a blacksmith. Four poems of his are found in *Kuruntokai* (26, 138, 145, 240), two of them spoken by the heroine, two by the maid. In poem (26) the maid by reveals the true love of the heroine to her mother and foster-mother who believe the findings of the sooth-saying woman that their daughter was possessed by a deity; even a monkey knew the culprit responsible for the change in the heroine (i.e.) the hero. Poem 138, refers to a tryst by night and a missed tryst; the maid tells the hero that she and her mistress would be awake at night listening to the sound of the flower of

the *nocci* adjacent to the house falling on the ground, though the whole village slumbered. In poem 145, the heroine declares with feeling, that the hamlet was not fit for her to stay in, on seeing her maid slumbering instead of comforting her in her anguish of separation. Poem (240) fancifully describes the heroine getting solace from the sight of the hero's hill and grieving when the hill disappears from her vision at even-tide.

Kollimalai (A Hill)

Munificent Kāri killed Valvilōri of great fame and gave away his Kolli hill to the Cēras; this hill abounded in jack-trees; it had the famous celestial image carved by a deity (Akam.209:12-17). The image newly carved by a deity in Kolli hill abounding in jack-trees, shone brightly in the bright rays of the morning sun (Nar.192:8-11). The heroine had fine tresses luxuriant like the fan-tail of a proud peacock in Kolli hill belonging to the patron Ōri (Nar.265:7 - 9).

Kollikkaṇṇaṇār - Pulavar (A Poet)

Author of *Kuruntokai* (34), this poet with the given name of Kaṇṇaṇār, belonged to Kolli hill. In this poem, the poet makes the maid inform the heroine about the advent of her lover who has come to marry her: "Let the people of the village now rejoice at the proposed marriage, putting an end to the anguish of the sleepless heroine, subjected till now to the malicious gossip of others". A reference is found here to the goodly town of the Kuṭṭuvaṇ's Marantai where the flock of great herons grew scared of the victorious jubilation of the warriors after slaying their enemies.

Kollikkūṛgam - Kollimalaiyaic Cūṇta Nāṭu (The country around Kolli hill)

Peruñcēral Irumporai defeated Atikamāṇ many-speared regiments and the two great monarchs, together on the top of a mountain in Kolli country (Pati.Pa.8:2-5).

Kolliporuna - Kollimalaittaiva (Vocative for "Lord of the Kolli Hill")

Peruñcēral Irumporai was hailed as Lord of Kolli Hill with its tall peak with nestling clouds, where lofty bamboos grew luxuriant (Pati.73:10,11).

Kolliporunaṇ - Kollimalaittaivaṇ (Lord of Kolli hill)

Valvilōri was referred to as Lord of the great Kolli hill with its tall peaks and clefts (Puram:152:30,31).

Kolliyōr - Kollimalaiyōr (People of Kolli Hill)

Māntarañcēral Irumporai was hailed as lord of the people of Kolli Hills who satisfied their kinsfolk with the tributes given by the enemy kings submitting to their power (Puram.222:26-28).

Kollēru - Ēṇṭaḷuvuṭarkkuṛiya Kāḷai (Bull fit for the bull-fighting)

A war-drum was made by covering it with the rawhide of a murderous bull without removing the hair from it (Matu.732,733). Cowherdresses during their choric dance would sing their traditional glory, saying that a woman of their tribe would not embrace a herdsman who was afraid of the horns of a killer-bull in the arena (Kali.103:63,64,75). Cowherdresses during their choric dance sang that it would redound to the beauty and honour of their arms, to embrace the herdsman who vanquished a murderous bull, so that the blood on his body mixed with the white spots of curds on their bodies after repeated churning of curds at home (Kali.106:37-39).

2. Āṇṇurā (Male shark)

In the evening in the grove by the sea, male-sharks would prevent the movement of passers-by therein (Kali.123:9).

Kollai - 1. Puṇṇey (Land fit for dry cultivation)

As the war-bards had been eating day and night, the meat given by Karikārperuvaḷattāṇ, their teeth became blunted like the coulters of the

ploughs that had tilled the dry-crop land (Poru. 117,118). Women performing choric dance declared: "Oh men of the hamlets; As you follow unrighteous ways, the sweet-potato will not flourish here; honey will not be found in your hills; your millet-crops too would not put forth ears of corn" (Kali. 39:11-14).

2. *Mullai Nilam* (Mullai tract)

Cochineal-insects would crawl about on the ground in rainy season in *Mullai* tracts. (Ciru.168). Slender jasmine-creeper would put forth buds like sharp teeth in the *Mullai* tract after the rains (Kuru.186).

3. *Mullai Tirinta Pālai* (Mullai turned to desert land)

In the *mullai*-tract that had turned into a wilderness, mirage was common; the barn-owls hooted alternately; the saline tract had a long barren tract where nothing grew; there bandits with powerful bows shared among themselves the booty they had plundered from the merchants slain by them (Akam.89:2-17).

Kolai - *Kollutal* (Murder/killing)

Hunters had wreaths of glory-lily flowers, and murderous bows (Pati.30:9). Fierce and murderous fishermen living in low-caved cottages, caught the big fish by throwing their javelins at them (Akam.210:1,2). Bandits with murderous spears, even like the God of Death, lay in wait for wayfarers and killed them (Kuru.283:4-6). The hero said to his companion: "Beautiful and terrible like the images carved by the deity in Kolli Hill, my beloved has learnt well how, to kill me; therefore I suffer helplessly" (Nar.185:10-12). The heroine had eyes that killed (Kali.108:52).

Kolai Ēru - *Ērutaluvutarkkuiya Kālai* (Bull fit for bull-fight)

The relatives of the cowherdess said that the herdsmen who vanquished the murderous bull with tawny - eyes, was fit to marry the gazelle-eyed maiden (Kali.104:22,23). The heroine sang in the choric dance: "My friend, we shall com-

fort with the warmth of our breasts the wounds caused by the murderous bulls on our men" (Kali.106:34-36).

Kolaivar - *Vēṭar* (Hunters)

The pile of leaves covering the corpses of the men slain by the hunters, looked like a long hedge of thorns (Kali.12:1,2).

Kolaivan - *Vēṭan* (Hunter)

Paraṇar praised Valvilōri thus; "Who could be the hunter who can shoot an arrow such that it lodges in the nest of a monitor-lizard after killing an elephant, a tiger, a stag and a boar in its passage? He does not seem to be a hunter who kills for profit; he looks to me like an opulent person" (Puram.152:1-9).

2. *Alittal Tolilutaiya Civan* (Lord Civa, the Destroyer)

The red bull had a curved and full-grown horn, resembling the slender crescent worn by Lord Civan, the Destroyer (Kali.103:15,16).

3. *Kolaiṇan* (Killer)

The heroine at the separation from her Lord lamented thus: "With many promises, he comforted me and convinced me before embracing my bosom: "Won't I ever be able to see this killer of mine who has deserted me thus making my happiness false?" (Kali.147:23-25).

Koḷu - 1. *Kāru* (Ploughshare/coulter)

Workers tilling the dry land with many bulls yoked to the plough, would get many bright gems by the side of the furrow caused by the coulter (Pati.58:15-16).

2. *Koḷuppu* (Fat)

In the burial ground the female-owl would tease its mate that had forgotten where it kept the raw pieces of flesh without fat (Pati.44:17-19).

Koḷuntu - 1. *Talaippakuti* (Head-piece)

The *pakaṇrai* buds shone bright like the head of the conch left over after cutting by the unbrah-

minical local carver of bangles, who had not performed vedic sacrifices (Akam.24:1-3).

2. *Taḷir* (Tender/shoots)

Kura trees put forth buds, as a sign to indicate the advent of the late dewy season, the tender shoots marking the advent of the long dewy season (Nar.224:2,3).

Koḷunar - *Kaṇavar* (Husband)

Fishermen's wives would serve at dawn, heaps of white rice with fruit of the rattan-vine, to their husbands slumbering after drinking toddy obtained by selling pieces of *varāl* fish (Akam.196:2-7). When the youthful hetaera passed by the street wearing a leaf-skirt, lovely housewives safeguarded themselves by keeping their husbands away from her (Nar.320:3-10). A certain woman of the warrior-clan who had lost her husband in the battle of the day before, sent her only son the next day to the battlefield on hearing the sound of the war-drum (Puram.279:3-11). When her husband's family became impoverished, the heroine, scorning to think even of the rich fare of her fathers' mansion, took her meals only once a day (Nar.110:10-13). When a woman who had fallen into a deep pool in Paraṅkuṇṇam, begged her husband to throw her a bamboo for support he threw instead a bowl of vermilion at her; but seeing her struggling in water, he plunged into the pool to help her and joyously embraced her (Pari.21:39-45).

Koḷuppu - *Koḷumai* (Sleekness)

Maḷavars who seized the sleek cows would kill and eat them, while the people of the hamlet wailed at their loss placing their hands on their heads (Akam.129:11,12).

Koḷumīṇ - *Oruvakai mīṇ* (A salt-water fish)

Storks preying on salt-water fish, would fly off on hearing the sound of women chasing away the herons (Akam.290:3). The prosperous mansion had dishes made of salt-water fish (Nar.159:7). The old and disabled heron bided its time for eating

the salt-water fish brought by the fisherman from the sea (Aink.180:1-3).

Koḷ - 1. *Tāniyavakai* (Horsegram, a food-stuff)

Whether it rained or not, from every tall peak of the mountain range, cataracts rolled down streaming through the fied ploughed for sowing horsegram (Puram.105:4-6). In the well-guarded broad mansion, menials would grind a mixture of musk and other ingredients in the horizontal grinding-stone of the colour of horsegram (Netu.49,50).

2. *Kuḷaiṇēl* - *Oruvakaimaram* (A kind of tree)

Enemy kings who did not submit to Peruṇcēral Irumporai would suffer for want of rice food; they would be forced to live in land overgrown with the *kuḷaiṇēl* thorn-trees ploughed up for sowing only white millet (Pati.75:11,12).

Koḷkalam - *Paṇṭam Iṭṭṭukalam* (Vessel for keeping things)

The hero after he had been embraced by the heroine, said to his heart: "You can now rejoice like the vessel in the hands of the poor suppliant who sang the praise of Māntaram Poḷaiyaṇ Kaṭṭukō" (Akam.142:4-7).

Koḷkai - 1. *Koḷpātu* (Principle policy/regard)

Brahmins by principle had a regard for righteousness and they were well-versed in the four vedas (Puram.93:7). Celvak Kaṭṭukō Vāḷiyāṭaṇ, surrounded by his ministers with steadfast principles, performed sacrifices and fed the Gods (Pati.70:17,18). The twice-born (brahmins) in principle taught righteous conduct (Muru.180,182). The hero said to his charioteer: "Drive fast the chariot so that I may attain my beloved who is attached to me by love" (Akam.154:13-15). The maid asked the barn-owl not to hoot in its harsh voice disturbing the sleep of everyone as the heroine was anxiously awaiting the coming of her lover with abiding attachment for her (Nar.83:4-9). Wealth will not accrue to those who stay at home disheartened instead of going abroad in

a well-planned manner for earning money (Nar. 252:3,4).

2. *Viratam* (Austerities)

Brahmins acquired learning through hearing from masters; they were well-versed in the Vēdas; they controlled their five senses through austerities (Puram.26:12,13). The members of the court of justice, were men of noble principles (Matu. 492). Wisemen, had blameless principles (Pari. 2:24).

3. *Karpu* (Chastity)

Peruṅkunṛ Kīlār's wife had an impeccable chastity (Puram.210:5). The Red Lord Murukaṇ, stayed also in the holy place called Āviṇaṅkuṭi with Goddess Deivayāṇai of spotless chastity (Muru.175,176).

4. *Iyalpu* (Nature/quality)

Women who had children, wore well-wrought anklets; they were submissive by nature, learned and of good repute (Pati.57:10-13). The watchmen of the town were by nature unafraid of ghosts or goblins (Matu.644,647). The hero was happily seated with his lovable son and his wife adorned with jasmine flowers, and the minstrels singing the *Mullai* mode (Aink.408).

5. *Koḷḷutal* (Taking over)

Fishermen after piling up on the dune, the fish taken by them would sleep in the light of a shell-lamp fed by fish-oil (Nar.175:1-4).

Kollampakkanār - Pulavar (A Poet)

Author of *Narṛiṇai* 147, this poet with the given name of Pakkaṇ, belonged to Kollam village according to P.N. The maid speaks to the heroine in the hearing of the hero waiting by the wall outside: "When your mother asked you where you had gone allowing the parrots to feed on the millet-crop, you replied that you did not know the lord of the mountains; nor seen him nor sported with him in the pool after culling flowers! You cannot hereafter go out to guard

the millet-field, as your mother has become angry with your behaviour; pitiable indeed is your plight".

Kollār - Pakaiyar (Foes)

Naḷli who freely and joyously gave away gifts to suppliants who flocked to him, had defeated all his foes (Puram.158:13-16).

Koḷli - 1. *Neruppu* (Fire)

The smell of the fat meat of the monitor-lizard roasted over a fire by the men who had killed a porcupine, in order to be shared amongst all, spread through the streets of the village (Puram. 325:6-10). The peacock afraid of the fire started by the fieldsman, spread its wings like women playing a ball-game and went to its shelter, while the sparrows in the stubble were afflicted (Aink. 295:3-5).

2. *Koḷlikkaṭṭai* (Fire-brand)

The shepherd wearing a cool wreath made of jasmine, with red glory-lily flowers haunted by bees, warmed his palms at a fire-brand (Akam. 94:4-7).

Kollai - 1. *Mikuti* (Excess)

The congregated clouds saturated excessively with the waters from the sea, rose in the west resembling a gravid she-elephant (Akam.183:6-9). Numerous clouds that had sucked the waters of the eastern sea, resembled the ranks of elephants in the king's army (Akam.278:1-3). The old fox happily playing with its own shadow, fond of flesh, ate raw meat in excess and becoming thirsty, roamed about mistaking mirage for water (Nar.352:5-7).

2. *Koḷlaiyaṭṭital* (Plundering)

Bandits fed upon things obtained by plunder (Pati.19:1). Among the noises in the hillside, the sound of men plundering the honey carefully hoarded by the bees was also one (Malai.317).

3. *Arici* (Rice)

Kuṭavars boiled in the water from the pool, the rice taken out of the hollow in the mortar in which it had been polished with a pestle after

the paddy had been earlier husked and winnowed properly (Akam.393:10-16).

Kollaiaccārrutal - VilaiKurivīrral (Selling at a price)
Salt-merchants sold salt calling out its price as they went from place to place (Peru.64,65). Salt-merchants holding thick cudgels in their hands went long distances to sell the salt produced in saline tracts, calling out the price as they went along (Akam.390:1-3).

Kollaimāntar-KollaiKolḷum Makkaḷ (Plundering men)
Red-eared vultures like plundering men, would seize upon the foul-smelling flesh of the wild-cow that had been killed by the tiger in the hillside, making it fall to the right side (Akam.3:5-10).

Kolai - 1. Pāṭṭu (Song)

The minstrel whose song was in tune with the voice of his wife who obtained ornaments for singing the praise of Pālai Pāṭiya Perunkatuṅkō, also got golden lotuses strung together in a silver-strand (Puram. 11:14-18). Kōcar whose houses had much toddy, after quaffing clear toddy would sing choric songs (Puram. 396:7-9). Peacocks spreading out their fan-tails, danced in the sand white as moonlight, in tune with the humming of the bees, resembling yāl music (Poru.211-213). Women said to themselves: "Listen to the singing, sweet as yāl music, of the bees that buzz at the garlands of maidens though chased by them" (Pari.11:125).

2. Icai (Sound of music)

Paraṇar referring to Kaṭalpirakkōṭṭiya Ceṅkuṭṭuvaṇ said that he had great learning, and a war-drum that gave out soft music; even his enemies praised his valour unstintingly, as he was ever desirous of war-making. (Pati. 43:28-31).

3. Kōṭpāṭu (Principle)

The heroine upset at the advent of the season said: "Though the season has commended with swarms of bees buzzing like yāl music at the branches with blooming flowers, I suppressed

the harm (the pain of separation) done by my lord, who had never swerved from his principle" (Kali.34:16,17).

2. Payaṇ (Result)

The maid said to the hero, "It is only as a result of the heroine believing the promises of the hero when he made love to her on the wide sands covered by Aṭumpu creepers, that my mistress is now plunged in the incurable sickness caused by passion, like a vine that had shed its flowers". Thus the maid urged the hero to expedite his marriage with the heroine (Kali.132:16-19).

5. Icaikkaruvi (Musical Instrument)

Devotees desired to stay at the base of Tirupparaṅkunṇam carrying lamps, musical instruments, fragrant spices, akil smoke, flags etc., as offering to the deity (Pari. 17:5-8).

Korkai - Turaimukappattinam (A sea-port)

The heroine had a red mouth with smiling teeth resembling the pearls obtained at the fair port of Korkai under the protection of the war-like Pāṇṭiya king, unswerving from the path of rectitude (Akam.27:8-10). The heroine had a red-mouth with teeth resembling the bright pearls in the water-front of the Korkai port, abounding in blue-lily plants (Aink.185:1-3).

Korkai Poruṇaṇ - Pāṇṭiyaṇ (The Pāṇṭiya king)

When the hero sported in Vaikai after sleeping with his paramour in the grove, gossip arose: it was boisterous like the uproar that was caused when the Lord of Korkai where fishermen bartered oysters for toddy, Celiyaṇ of many tuskers and chariots, danced in glee after his victory in Kūṭal city (Akam.296:3-14).

Korikkōman - Pāṇṭiyaṇ (The Pāṇṭiya king)

The munificence of Nalliyakkōṭaṇ in entertaining the minstrels who came to him was highlighted thus: "Even the seat of glorious Tamil, the city of Maturai of Celiyaṇ, Lord of the South and Master of Korkai Port where the female

monkey accompanying the carts of the salt-merchants played with their children using pearls to make a rattle out of sea-shells, could not equal the gifts given away by Nalliyakkōṭaṇ" (Ciru.55-67).

Korkaiyōr - *Korkaiyilulḷōr* (People in Korkai town)

Talaiyālaṅkāṇattuc Ceruveṇṇa Pāṇṭiyaṇ Neṭuñceliyaṇ was praised as the Lord admired by the people of Korkai town with its settlements of toddy-loving pearl-divers, a town famous for its greatness (Matu.133-138).

Korra - *Maṇṇā* (Vocative for 'king')

Piṭṭaṅkorraṇ was hailed as a king with a swift steed and hands known for their munificence (Puram.168:7).

Korrankorraṇār - *Pulavar* (A Poet)

He has composed poem 259 in *Narrinai*. V.P. considers him to be the same as the author of Akam. 54, the latter being called Mārrūr kiḷār makaṇār Korrankorraṇār and also Nocchi Niyamaṅkiḷār Makaanār Korrankorraṇār. Ārrūr is not definitely identifiable, while Nocchi is modern Nocchiyam (Dr.U.Ve.Ca.). His father must have been an agriculturist. Nocchi Niyamaṅ Kiḷār was himself a Caṅkam poet (Puram.293; Akam.52; Nar. 17,208,209). In Akam.54, the poet has portrayed the anxiety of the hero to reach home; as the king, his master's warlike fury has abated, with the commencement of rain, the hero who has come to aid the king in battle, directs his chariot-ter to drive faster so that he can meet his wife and son soon. In the *Narrinai* poem (259) the maid urges the hero to expedite his marriage as it is no longer possible for him to meet the heroine now confined to the house as the corn has ripened on the millet-field. Fine pictures of pastoral life are found in his poem. The cowherds with cassia-flutes following the cattle coming home after pasturing; the heroine, feeding her baby showing him the moon; etc. The Lord of Cīrukuṭi, Paṇṇaṇ is hailed by him in a memo-

orable phrase; "One who lives not for himself but for others only" (Akam.54).

Korram - *Verri* (Victory)

The boisterous victory in a battle-field against a brigade of elephants of the enemy, defeating the oncoming foemen and making them flee the field, was possible only because of the yield of paddy in the furrow tilled by the plough-share (Puram. 35:23-26). Kapilar referred to Celvak Kaṭuṅkō Vāliyātaṇ that he was the victorious king who piled up the corpses of the enemies, rehabilitating later the people who were ruined by them (Pati. 69:9,10). The Red Lord Murukaṇ, was lord of the Kuṛiñci tract, with tall hills; lord of the fadeless victory over the mountain bearing the name of the heron (The Krauncha Mountain) (Muru.266, 267). The victorious Cōḷa king with tall chariots adorned with ornaments and sweet and stinging toddy had an unfailing spear from Paḷayaṇ, chief of the town of Pēer, in order to put down the Koṅkars (Nar.10:5-8).

Korrava - 1. *Maṇṇava* (Vocative for king)

Kaḷaṅkāyccaṇṇi Nārmuticcēral was addressed as 'king of the fierce battle' (Pati.32:9).

2. *Verriyaiyuṭaiyava* (Vocative for 'Victorious one')

Talaiyālaṅkāṇattuc Ceruveṇṇa Neṭuñceliyaṇ was addressed as the noble 'victorious one' who took the town of Cāliyūr named after its superior kind of paddy (Matu.87,88).

Korravar - *Verriyuṭaiyōr* (Victorious men)

Talaiyālaṅkāṇattuc Ceruveṇṇa Neṭuñceliyaṇ was lord of the victorious men who marched against enemy forts and seized them; and who made all those living in the land bounded by Kumari in the South, Mēru in the north and the seas on the east and the west, obey the mandate of their monarch (Matu.67-74).

Korravā - *Verriyaiyuṭaiyavā* (Vocative for 'victorious one')

The Red Lord Murukaṇ, is hailed as the victor-

ious one who destroyed with his great spear the fearsome demon chief Cūrapadman (Muru.Ve.4:2).

Kor̥ravai – *Kāṭukelucelvi* (Goddess of Victory)

Among the women bathing in Vaikai, a certain woman with a leaf-skirt of *acoka* leaves looking at another who wore blue-lily flowers on her ears, said that she had now four eyes; and fixing a fiery vermilion mark on her forehead, she made her look like the picture of the Goddess of Victory (Pari.11:96-100).

Kor̥ravai Cīruva – *Kor̥ravaiyin Putulva* (Murukan, Votive)

The Red Lord Murukan is hailed as the son of the successful Goddess, victorious in battle (Muru.258).

Kor̥raṇ – *Piṭṭāṇkor̥raṇ* (A chieftain)

Kārikkannan̥ār eulogised him thus: “Noble Kor̥raṇ of well-wrought spear, was so bounteous that he would give away to suppliants angry bulls along with stalls for them, with heaps of paddy from the threshing floor and elephants with ornaments; he would not desist from giving, because he had given earlier; every day he would give whatever was desired by me; he would carry out the tasks set by his monarch as desired; may the soles of his feet be free even from thorns; may his feet be ever blessed, so that people may prosper in the world where patrons are becoming rare” (Puram.171).

Kor̥ri – *Kor̥ravai* (Goddess of Victory)

The heroine sulking towards the hero said thus: “As if a goblin were to tell riddles to the Goddess of Victory in the big jungle, do not tell your lies to me and suffer in consequence; I am well aware of your treachery” (Kali.89:7-9).

Kor̥rurai – *Kollan̥ Ulaikkaṇam* (Forge of a blacksmith)

Auvaīyār sent as an envoy to Toṇṭaimāṇ, said to him: “The spears here in your guarded palace, are adorned with the ocelli of peacocks; their stems are decked and smeared with ghee to make

them bright; the sharp spears of Atiyamāṇ, on the other hand, have blunt and broken points after piercing the enemies; they lie smashed in the forge of a blacksmith” (Puram.95:1-5,9).

Kon̥ – 1. *Payan̥imai* (To be in vain)

The maid said to the foster-mother: “Mother! you are vainly asking me the reason for the pale sallowness of your daughter; perhaps it is the *kōṇkam* flower that caused it” (Aink.366).

2. *Perumai* (Greatness)

The maid said in the hearing of the hero waiting by the wall outside: “Though the people of this great town were all asleep, we did not sleep as we could hear even the fall of the blue flowers of the *nocci* tree growing adjacent to our house” (Kuru.138).

3. *Accam* (Fear)

The heroine who yielded to the Lord returning to her from his paramour, said to her heart: “May your pains be many; may the nights be few when you are able to sleep, as for the people living near the fearful battlefield of Atiyamāṇ Añci” (Kuru.91:5-8).

4. *Kālam* (Time)

The maid said to the heroine: “Your favour is the only cure for our lord; hence if he were to get a glimpse of your face in time, it will be the medicine to save him” (Kali.60:19-21).

Kon̥rai – *Maravakai* (Cassia)

The cassia blooming in the rainy season became the wreath for Lord Cīvaperumāṇ of rare askesis; the garland on his chest also is made of cassia flowers (Puram.1:1,2,13). The warriors of Celvak KaṭuṅkōVāḷiyāṭaṇ wore wreaths of cassia clusters, woven with tender palmyrah shoots (Pati.67:31). The hero parted from his beloved in order to earn wealth, and went along the track adjoining a hill overgrown with bright cassia flowers (Akam. 197:16-18). The cassia put forth big buds resembling the tinkling coins attached to the bells shaped like frog’s mouth, adorning the

pretty feet of children of opulent families (Kuru.148:1-3). The lovely flowers of the cassia blossomed in the rainy season, coloured like-sallow women (Kuru.183:1,2). Lightnings flashed from the clouds, brightening the mountain-clefts like cassia blooming in the hill covered by *kāyā* trees (Nar. 371:1,2). As the cloud poured rain heavily, bunches of new cassia flowers, looked liked golden chains (Pari.14:10).

Konraitīṅkuḷal – *Koṇraippaḷattāl Amainta Kuḷal* (Flute made from cassia)

Cowherds made music using the long cassia-pods as flutes (Kali.106:3).

Koṇraiyaṅkuḷalār – *Koṇraip Paḷattāl Amainta Kuḷal Uṭaiya Ṭaiyar* (Cowherds with cassia-flute)

Milch-cows with tinkling bells round their necks, would return homewards at dusk, followed by the cowherds with crooks in their hands, dressed in a garment with a pouch, playing on their cassia flutes (Akam.54:9-12).

Koṇraiyaṅkuḷal – *Koṇraippaḷattāl Amainta Kuḷal* (Flute made of cassia-pod)

Even-tide came with the music from the cassia flutes echoing in every village-common, as the cowherds drove their cattle home in the rain, while the sound of their tinkling bells were heard in the village ahead (Nar.364:7-11).

Koṇraiyaṅkuḷalanteriyālāṇ – *Koṇrai Mālaiyaṇinta Civaṇ* (Lord Civaṇ with cassia-garland)

The Sun sent its fiery rays everywhere, like the

fire that was engendered when Lord Civaperumāṇ adorned with a garland of cassia growing near the pool, destroyed the Triple Cities (Kali.150:1-2).

Koṇraiyaṇ – *Koṇrai Mālaiyaṇinta Civaṇ* (Lord Civaṇ wearing cassia-garland)

The heroine in the anguish of separation from the hero began to make a sand-house and seeing the shape of a crescent there covered with his garment, for fear that it would harass her when it grew into a full-moon; but she later told her heart to give it back as Lord Civaṇ adorned with cassia flowers would be missing it! (Kali.142:24-30).

Koṇrōr-1. Aḷittavar (Destroyer)

Ethical texts declare that there is no expiation possible for those who destroyed gratitude (Puram.34:5,6).

2. Kolaiceytavar (Murderer)

When the temples grew silent and mansions too slumbered, if midnight came cruel like a murderer, passion would overflow beyond the limits, greater than the sea (Akam. 128:1-4).

Konnāḷaṇ – *Payanarravaṇ* (One who did not benefit)

The maid speaking disparagingly of the hero said; “Though the hill belongs to him who did not benefit by favouring us with his love, how is it, that the hillside where the *kōṇkam* has bloomed all over, looks like elephants adorned with golden chains?” (Kali.42:16-18).

Kō

Kō - 1. *Vēntaṇ* (King)

Picirāntaiyār declared that his king was Kōpperuñcoḷaṇ (Puram.212:1,8). Kumaṭṭūr Kaṇṇaṇār said that Cēralātaṇ was his king (Pati.20:1,5). Kapilar referred to Pāri as his king, whose victories were great; he was the husband of a good woman; he was the enemy of the *uṇṇam* tree which could indicate victory or defeat in battle (Pati.61:1-8). When Kapilar sang the praise of Celvak Kaṭuñkō Vāḷiyātaṇ in his poems, that great king gave him hundred thousand gold-pieces calling it a small gift; also climbing a hill called Naṇṇā, he gave him all the land as far as eye could see from there (Pati.Pa.7).

2. *Vēnta* (Vocative for king)

Kuṇṇōḷiyūr Kiḷār addressed Cēramāṇ Yānai-kaṭcēy Māntaraṇ Cēral Irumporai as his king who had the valiancy to give away everything to poets keeping nothing for himself, so that the tongue that eulogised him would not sing the praise of any other (Puram.22:31-33).

3. *Talaivaṇ* (Chieftain)

Tiruttāmaṇār praised Cēramāṇ Vāñcaṇ, chieftain of the Pāyal mountain with cataracts, who gave chains and other gifts so that his fame spread everywhere (Puram.398:27-30).

4. *Muṇṇōṇ* (Ancestor)

Neṭṭimaiyār praising Palyākacālai Mutukuṭumip Peruvaḷuti said: "May my king live for years longer than the sounds of Paṅṇuli river in the days of his ancestor Neṭṭiyōṇ" (Puram.9:8-11).

5. *Tantai* (Father)

The servitor hero waylaying the heroine of the same class said to her: "I will not care, if, besides your mother and neighbours your father

also were to come here, if only you grace me with your love" (Kali.116:10-12).

6. *Pacu* (Cow)

The maid speaking about the bull-fight, said to the heroine: "Come and see the cowherd dancing on the back of the bull with a mark and riding it like one who directs a raft in the water-front while lying upon it" (Kali.103:36-39).

Kōoy - *Kaḷ Mukakkum Kulam* (Dipper for taking toddy)

At Vēḷūr, when the jar of toddy got broken by the dipper, the toddy flowed along the street, as if it had rained (Akam.166:1-4).

Kōol - *Aracāṭci* (Government)

The country of Pāri, father of the bangled maidens, was in the tract where rains did not fail because the administration was just and righteous (Puram.117:6-10).

Kōkkuḷamurraṇār - *Pulavar* (A Poet)

Dr U.Ve.Ca. opines that Kōkkuḷamurraṇār may refer to a village. P.N. would say that the village could be Kuḷamurraṇār and the poet might have got the name Kōkkuḷamurraṇār as he belonged to an agricultural family. *Narriṇai* 96, and *Kuruntokai* 98 were composed by him. In both, the pale sallowness of the lorn heroine is described. The heroine tells her maid that it would be good if some one were to go to the hero and show him the yellow flowers of the ribbed-gourd conveying her own pallor due to love-sickness (Kuru.98). In Nar. (96), the maid in the hearing of the hero waiting by the wall outside refers to the heroine's pallor increasing whenever she thought of the garden, the water-front and the grove by the sea where she had promenaded with the hero.

Kōkkuḷam - *Kuyil* (A song-bird)

In the fight that arose at Tirupparaṅkuṇṇam over

Lord Murugaṇ, the companions of Goddess Dēvacēṇai, daughter of the Thousand-eyed one (Lord Indra), worsted by the followers of Goddess Vaḷḷi, surrounded the Lord and cried like Kuyils (Pari.9:58-65).

Kōṇkam - Kōṇku (A tree)

The grove became very pleasant with the mountain-jasmines that abounded there, together with the buds of *kōṇkam* that blossomed like the bejewelled and proud breasts of majestic women adorned with noble ornaments (Akam.99:3-10). The *kōṇkam* tree with its many flowers made the wood lovely, like the well-ordered rows of bright lamps lit in the month of *Kārtikai* (Nar. 202:9-11).

Kōṇku - Kōṇkam

The heroine had young and tender breasts beautiful like the buds of *kōṇku* tree in Vēṅkai hill (Puram.336:9-11). The fine pollen of the *kōṇku* flowers shed by the bees on the flowers of the silk-cotton tree, resembled gold-dust poured into coral cups by sellers of gold (Akam.25:9-11). The earliest buds of the *kōṇku* tree, resembling breasts, began to blossom on its leafless and lovely branches with swarms of bees buzzing around them (Kuru.254). The hero lovingly decked the tresses of his paramour with a cool wreath of fragrant *kōṇku* flowers while the bees buzzed at them (Aink.370:1-3). The hero addressed the heroine as a woman with lovely breasts resembling the tender buds of the *kōṇku*, with *toyyl* drawn upon them (Kali.117:2-4).

Kōccēramāṇ Yāṇaikaṭcēy Māntaraṅcēralirumporai-Cēravēntaṇ (A cēra king)

His given name being Cēy, he was called Yāṇaikaṭcēy Māntaraṅcēral Irumporai, as his look resembled an elephant's. Among the Cēra monarchs, he was the only king, who got the appellation 'Kōcceramaṇ'. Māntaraṅcēral Irumporai, is another honorific given to him. Poets like Kuṇṇkōḷiyūr kiḷār (Akam.17,20,22), Poruntillāṅkīraṇār (Puram.53), Kūṭalūr Kiḷār (Puram.229).

Peruṅkuṇṇūr Kiḷār (Pati.90) and Paraṇar (Akam. 142), have sung his Praise. According to Kuṇṇkōḷiyūr Kiḷār, his intelligence, kindness and sympathy were immeasurable; his government was so righteous that his people knew only the rainbow in the sky and not the murderous bows of enemies; they knew only the ploughshare and no other weapon; they knew only the heat of the sun and no other heat; His land was compared to the world of the Gods. Poets who were honoured with gifts by him needed not to go to others for the same. He had to lose to Perunaṅkiḷi the Cōḷa king, as he was aided by Tērvāṇ malayaṇ (Puram.125). Once when he was captured and imprisoned by Pāṇṭiyaṇ Talaiyāpaṅkāṇattuc Ceruveṇṇa Neṭuṅceliyaṇ, he somehow managed to escape and reach his own country, an exploit extolled by Kuṇṇkōḷiyūr Kiḷār who compares him to an elephant that fell into a pit dug by hunters, filling up with earth the pit and clambering into safety with its great strength. He has carved a niche for himself in Tamil literature, by arranging to collect Aiṅkuṇūru, with the help of poet kūṭalūr Kiḷār. The latter, who noticed certain significant happenings in the firmament, predicted a calamity to the land. Accordingly, a week later Yāṇaikaṭcēy Māntaraṅcēral Irumporai died and passed into glory.

Kōcar - Oruvakai Vīrar (A group of warriors)

The target tree made of coral-tree wood at which young Kōcar warriors with victorious spears, practised their weapons, stood unaffected (Puram. 169:8-12). In Mōkūr of Paḷayaṇ, there were Kōcars well-versed in four tongues who brightened the assembly of the king (Matu.508-510). The opulent city of Niyaman belonged to the fearless Kōcar whose faces were marked by the scars made by weapons (Akam.90:11,12). The maid who refused the tryst by day to the hero and later the night-tryst also said to her mistress, the heroine; "We must adopt a hard tough policy towards him like the vengeful Kōcar who went into Naṇṇaṇ's country and cut down the mango tree" (Kuru.73:2-5).

Kōṭṭam - 1. *Vaḷaiyu* (Curve, bend)

Of a certain soldier, it was said that his curved wreath became him well (Puram.275:1-3). As the great spotted bull leaped up with the curved wreath of jasmine adorning the head of the bull-fighter, the wreath sailed in the air and landed on the tresses of the heroine watching the fight (Kali.107:6-9).

2. *Kōyil* (Temple)

Women in their menstrual periods, forbidden from touching household utensils, would avoid in fear the temple of Lord Murukan (Puram.299:6,7). The heroine asked her maid: "Tell me about all the places you visited with him, after circumambulating the temple" (Kali.82:4,5).

3. *Karai* (Bank)

Kāvirippūmpaṭṭiṇam had many tanks with banks like the bright *Makam* asterism (Regulus) adjacent to the moon in the cloudless sky (Pat. 34-38).

4. *Mārupāṭu* (Change)

Mistaking the change in the bodily appearance of the heroine caused by her separation from her lover to be something else, the foster-mother, hoping that a frenzied ritual dance to the God would cure it, as indicated by the molucca beans arranged for the festival with a goat sacrifice (Nar.47:7-10).

Kōṭṭampalattut Tuñciya Cēramān - Pulavar (A poet)

A Cēra monarch, also a poet, he passed away at Kōṭṭampalam and hence his name. His given name might have been Mākkotai, as the author of Puram. (245) Kōṭṭampalattut Tuñciya Mākkotai is identified with the king, though V.P.'s Caṅkam edition would consider the two to be different persons altogether. On the death of his dear wife, the poet-king seeing her body consumed by the flames in the funeral pyre in the crematory overgrown with spurge-plants, laments pathetically in a moving poem, accusing himself for continuing to live even after the translation of his queen to the heavens. In Akam. 168, the C.C.C.L.1-30

maid dissuades the hero from coming by night to meet the heroine and thus urges him to expedite his marriage with her. The poem refers to places like Pallāṇ Kuṇṇu, Kuḷumūr and also the noisy bustle of the boisterous kitchen of a patron called Utiyaṇ. A fine picture of animal life can be seen in his description of a tusker, which on hearing a tiger's roar, stands close to its mate and its tender calf, to protect them from the tiger.

Kōṭṭampalavaṇār - Pulavar (A poet)

See Kōṭṭampalavaṇār.

Kōṭṭi - *Māntar Kāṭṭam* (Crowd of people)

At Vaikai water-front, people abused a certain youth who stared at the erect and rotund breasts of a young maiden in a crowd, as a weak-willed youth without any strength or self-control (Pari:12:50,51).

Kōṭṭiyūr Nallantaiyār - Pulavar (A poet)

This poet was the father of one Nallan, of Tiruk-kōṭṭiyūr. In *Narriṇai* (211) in *Neytal* genre, composed by him, the maid finely suggests the precarious condition of the heroine thus: The shrimp escaping from the beak of a heron, grew scared also of the screw-pine flower mistaking it to be the heron; the implication being that the heroine escaping from the gossip of the villagers, would be frightened also of her own mother as if she were a stranger. Thus the maid urged the hero waiting by the wall outside and listening to her words to expedite his marriage with the heroine.

Kōṭṭiṇam - *Erumaiyiṇam* (Buffalo-herd)

The maid pointing out the herdsman-hero to the heroine said: "He who overcomes the fierce bull in the ring, leaping upon its neck, is our herdsman of buffaloes" (Kali.103:32-35).

Kōṭṭumā - 1. *Yāṇai* (Elephant)

The maid said to the hero who had come for the tryst by night: "Oh Lord of the Hills! obstacles like the darkness being rife, please do not come

hereafter through the forest path haunted by the elephant" (Aink.282:3-5).

2. Paṇṇi (Pig)

The heroine had red-streaked eyes, like the arrow shot by a hunter at a wild-pig that grew crimson-coloured with blood as it pierced the raw flesh of the brute (Nar.75:5-8).

Kōttumīn - Curā (Shark)

Rice was cooked with the sweet mango sauce, meat of *varāl* fish, and the fat pieces of the shark along with bindweed leaves and bitter gourd (Puram.399:4-9). The hero of the coast came to his tryst by night traversing difficult tracks by the back-waters haunted by the sharks and crocodiles (Akam.80:1-3).

Kōṭṭai - Araṇ (Fort)

Malayamāṇ Cōḷiya Ēṇāti Tirukkannan had a fort on which was carved the symbol of the tiger (Puram.174:17).

Kōṭṭaṭṭal - Koḷḷappaṭṭal (Seizure)

Āṭukōṭṭāṭṭuc Cēralātan brought the mountain goats seized by the enemy, back to Toṇṭi city in the western coast (Pati.Pa.6:3,4). The white bull leaping at the platform outside the ring along with the bull-fighter lying across its neck, resembled the white moon seized by the serpent moving in the sky (Kali.105:43-46).

Kōṭṭaṭam - Payankōḷḷum Nilai (Ripe for picking)

The white bean-pods in the luxuriant vine-growing in Pari's Paṇṇampu Hill became ripe for picking (Puram.120:10,11).

Kōṭal - 1. Kāntal (Glory-lily)

Ēraikkōṇ, chief of the *Kuravas*, wore a wreath of glory-lily flowers (Puram.157:7). The bangles on the hands of the heroine, fell off like the ripe flower of the glory-lily, in front of the good mother, guarding her daughter strictly during her clandestine love-affair (Kali.48:10,11). When the hero went away from the heroine, along the track in order to earn wealth, her

bangles slipped down her hands like the fragrant petals of the glory-lily falling off when ripe (Kali.121:11-14).

2. Koḷḷutal (Taking)

Kuravas rested in the yard after taking the ripe ears of millet-corn so that the stalks, bending under their weight became erect again (Nar.44:5-8).

Kōṭi - 1. Pēren (A hundred lakhs)

Picirāntaiyār enlightened Pāṇṭiyan Arivuṭai Nampi that if only a wise king were to collect taxes righteously, his land would yield wealth in hundreds of lakhs and still flourish (Puram.184:5,6). Kuḷamurrattut Tuñciya Kiḷḷivaḷavan was lord of the country fostered by the river Kāviri which yielded wealth in hundreds of lakhs even in the hot summer (Puram.393:22,23).

2. Kōṭṭikkarai (A place)

At ancient Kōṭṭikkarai of the Pāṇṭiyan, Lord Rama, conning the sacred texts just before embarking on his proposed war with the Demons, stopped the boisterous chirruping of the birds in the banyan tree with a gesture of his hands (Akam.70:13-17).

3. Putiyatu (A New thing)

Desirous of embracing his wife on their wedding night, the bridegroom unveiled the face of his bride as she had covered herself in her new saree out of shyness and modesty (Akam.86:19-23).

Kōṭiyar - Kūttar (Player-minstrels)

This world where people live and die has the nature of a play in which the players in different garbs in order, make their appearance and disappear (Puram.29:22-24). Ōri, gave away to player-minstrels, goodly lands with hillocks and old *curapunṇai* trees (Ciru.108-111). The male monkey on the tall forked bamboo would leap about like the children of player-minstrels with dark drums (Malai.236,237). Player-minstrels with their large families would go from place to place playing on their pipes, large and small, dancing to the beat of drums and other small musical

instruments; they would pack up their instruments in bags and leave one place for the next; the village-common where they had played would look desolate and lustreless after they had left (Akam.301:17-25). The white cataract rolled down the slope from the top of the mountain, sounding like the drum of player-minstrels (Kuru.78:1-3).

Kōtu - 1. Vilaiṅkin Kompu (Tuks/Horn of an animal)

The murderous tusker, that fell in its pride into a pit dug by hunters to catch it, filled up the hollow with earth and escaped to its own herd (Puram.17:14-19). Auvaiyār said to her heart: "Whether Atiyamāṇ delays his gift or not, it belongs to us like a ball of rice placed by the elephant between its tusks" (Puram.101:5-9). Hunters in the wilderness would give the beef of a wild-cow with red horns, along with the white tuskers of an elephant in exchange for the toddy bought by them (Pati.30:9-12). The staff with a lotus-shaped head, in the deck of the chariot was made from the tusk of an elephant (Poru.163). The maid comforted the heroine saying that the hero would return soon driving his chariot faster on seeing the timid looks of the innocent mate of the black-horned stag in *Mullai*-tract (Akam.74:8-12). The short-stemmed sirissa tree put forth forked branches resembling the forked horn, (antlers) of the stag (Akam.151:6-8). The tiger hunting for prey to sate the hunger of its mate, the tigress, that had just littered its cubs, killed the horned wild-ox making it fall on its right side, while the cow from a distance bellowed painfully (Akam.238:1-9). The elephant attacking the spotted head of the elephant plucked its tusks (Akam.252:2-4). Lord Murukaṇ had an elephant with red tusks (Kuru.1:2,3). The young bull-elephant with tusks resembling bamboo-shoots, left the hill scared by the shouting of the *Kuravas*, and went through the village-common (Kuru.346:1-3). The he-elephant with tusks that had pierced the tooth-brush trees, listened from the foot of the hills intently to the roar of thunder from the

clouds (Kuru.396:3-6). The stag with mature horns falling off grazed on dry grass (Nar.265:1,2). The old stag with forked horns, that had escaped from the tiger, called out to its mate in its male voice (Aink.273:2,3). The maid pointed out to the heroine, the gruesome sight of the fierce bull that pierced with its horns the fearless herdsman who leapt upon it, and gored him to death (Kali.101:16,17). The pregnant cloud enveloping the hill poured rains, which washed clean the stain of blood on the tusks of the elephant that had killed a tiger (Pari.20:1-5).

2. Kuvaṭu (Hillock - Small hill)

The cēra monarch carved his symbol of the bow on the Himālayās immeasurably high with its lofty golden hills (Puram.39:13-16). Kapilar blessed Celvak Kaṭuṅkō Vāliyātaṇ that the days of his life may last long, like Ayirai Mountain with big hills full of cataracts whose roar could be heard in the world where the Gods live (Pati.70:23-27). The bear sated with the sweet fruit of the mahua tree, knocked the top of the ant-hill built by the white-ants, in search of prey, the grub within (Akam.81:1-5). *Kuravas* guarding the field, would consume the fine drink decanted from the mixture of honey and the juice of the mango and the jack-fruit, after offering the same to the lofty hill where a deity dwelt (Akam.348:2-9). The hero was lord of the mountain with a high hill where grew tall bamboos that pierced the cloud sailing the sky (Nar.28:5-9). The peacock enjoying the morning sun danced with its mate beside the fearful tall hill (Nar.288:1-3). Red-legged swans after preying on fish in the sea, would carry food for their young cygnets, kept for their play by celestial maidens dwelling in tall Himālayan hills (Nar.356:1-5). The heroine had golden spots resembling the *vēṅkai* flowers in the mountain of the Pāṇṭiya king, with its high hills (Kali.57:16,17).

3. Marakkilāi (Branch of a tree)

The stork resting in the branch of a *vañci* tree after feeding in the watery fields with its flock,

would eat the flowers of the sugarcane (Puram. 384:1-3). In the *Mullai* tract, the jasmine creeper covered the top of the spurge-plant, with its small thorns and short branches (Akam.184:7-9). Black-branched *punṇai* trees grew thick in the flower-garden (Kuru.123:3). Bees buzzed from the *punṇai* flowers after sucking honey therefrom (Nar.311:9,10).

4. *Pakkam* (Side)

The cloud with thick sides, with the sun above it, was in the midst of the sky hiding the sun from the earth (Puram.35:17,18). The moon with increasing sides, dispelled the azure darkness, and poured light on the earth (Pati.31:11,12). The hero asked the heroine and her companions: "Oh, damsels with prominent waists with raised sides and big arms, are you the persons in charge of guarding this millet field?" (Nar.213:9-11).

5. *Marakkompu* (Boughs of trees)

A pandal (shamiana) was covered using the boughs of toothbrush trees, in the courtyard of the fisherman (Peru.266,267). The flower-laden bough of the *vēṅkai* tree in the hill-side, looked like the crest of a lovely peacock (Akam.368:5-7). As the black-faced male monkey leapt upon a bough which could not bear its weight, it broke (Kuru.121:2-4). The heroine had dark tresses bright with the bunches of flowers blooming on boughs of trees (Pari.22:46).

6. *Yālṭtaṇṭu* (The middle of a *yāl*)

The small *yāl* had a curved middle (Puram.155:1). The minstrel was guided and instructed to sound his sweet *yāl* with a black middle, in praise of the all-powerful God (Peru.389-392).

7. *Caṅku* (Chank/shell/conch)

As Ceṅkuṭṭuvaṇ stayed back in his war-camp, the sound of the conches and other sounds, woke him up from slumber (Pati.50:22-26). The white glory-lily bloomed as if a conch had been broken up (Akam.23:6). The heroine in the

anguish of separation grieved so that her bangles made of conch came loose (Kuru.11:1,2). As the surging sea rose and came inland, shell-fish, roamed about in the shore (Aink.192:1).

8. *Karai* (Shore/bank)

In the prolonged summer, big ponds with hill-like tall banks became parched for lack of water (Akam.42:6-9). The floods in the Kāviri came brimming over the banks (Akam.166:14,15). The long shore washed by the billows was fragrant with the water-lily flowers (Aink.177:2-3).

9. *Vaḷaiivu* (Curve)

The bright forehead adorned with shark-mouthed ornaments surrounded by the bees, looked like the young moon with the curved crescent, swallowed by the red serpent (Peru.383-385). The tigress gave birth to three cubs, with curved claws still covered by the flesh, like flowers of the *vēṅkai* covered up in leaves (Akam.147:2-3).

10. *Kompu* (Horn/long tooth)

Fisher-folk, wearing a garland of white convolvulus flowers, worshipped the horn (long saw-tooth) of a gravid shark planted by them on the sand, taking it to be the deity (Pat.85-87). The screw-pine has long serrated thorny leaves like the long horn in the face of a shark (the saw-tooth of a saw-fish) (Nar.19:2).

11. *Utu Kompu* (Horn-pipe)

Devotees of Lord Murukaṇ, singing and dancing in the arena, blowing their horns simultaneously and ringing the bells, hailed His war-elephant called Piṇimukam (Muru.245-248). When their cattle entered dry tracts, cow-herds blew up their long horns and drove them towards the shade of cassia trees (Akam.399:8-11).

12. *Mēṭu* (High ground/raised ground)

Farmers, cutting down sandal and *akil* wood trees, sowed mountain-paddy in the high-lands (Matu.286,287). The horses of the Lord of the Ford surrounded by screwpine trees, climbed the

sandy heights, white as moon-light, not caring for day or night, their bells tinkling as they moved (Nar.163:3-7,12).

13. Puṭaiṭṭu (Raised point of an oven)

The new bride with fragrant locks of hair, and her young companions, placed a pot of milk for boiling on the raised points of the hearth in the wedding-house (Akam.141:13-16).

14. Malai (Hill)

Farmers, reaping paddy with their sickles piled up the sheaves like hills (Poru.242,243). The big-trunked elephant washed its forehead in the cataract of the fearsome hill, after killing a tiger (Akam.272:1-3).

15. Vari (Line/stripe)

The maid comforted the heroine telling her: "Do not grieve any more, your jewels coming loose from your limbs, your eyes shedding tears; the rainy season, the time of our lord's promised return, has come putting an end to your daily suffering, as you stand by the wall counting the lines drawn by you marking the number of days that had passed since your lord left" (Kuru.358:1-4).

16. Kaṇku (Stem)

The weapons of Atiyamāṇ lay in the blacksmith's yard, their points and stems battered owing to constant use against the enemies (Puram.95:4,5).

17. Varappu (Ridge of a field)

The male quail, seized the white sesame drying in the winnowing-fan, and then harassed the rat living in the ridge of the field (Puram.321:1-5).

18. Koṭumai (Hardship)

Kaḷaṅkaykkaṇṇi Nārmuṭiccēral relieved the hardship of the people who lived in the shade of his protecting rule of long established repute (Pati.37:10,11).

19. Mulai (Breast)

A certain woman danced in tune with the sound of the tabor beaten by her man, her chaplet of

pearls on her breasts swaying as she moved (Pari.21:60,6).

20. Aṭittanṭu (Base of the stem)

The sound of the white heron that newly came and rested on the big dark-stemmed branch of the *puṇṇai* tree, resembled the sound of the chariot obtained as a gift in the court of the patron Āay (Nar.167:1-4).

21. Muṇai (Pointed end)

Warriors with wiry strong frames and wearing wreaths of leaves, roamed about in the long street, not caring for the cold drizzle, their upper cloth draping their shoulders, the ends hanging from either side (Netu.30-35).

22. Viṇaku (Firewood)

Pūṭappāṇṭiyaṇ's queen Peruṅkōppenṭu, about to leap into the flames consuming her husband said: "It may be that the funeral pyre in the crematory with dark faggots of fire-wood piled up, is terrible for you; to me after I have lost my husband, the lotus-tank and fire are one and the same" (Puram.246:11-15).

23. Talaimuṭi (Hair on head)

The heroine angrily asked the hero returning from his paramour: "Did the senseless brahmin, your friend, ask you to show me the pollen-dust that had fallen on your chest when you rearranged the tresses of your paramour who had embraced you at your tryst?" (Kali.72:18-20).

24. Nīr Viḷum Kompu (Horn for discharging water)

Men and women going in large numbers to bathe in the river Vaikai, carried bellows filled with odorous civet, and horns filled with fragrant scented water for shooting jets at others (Pari.6:34).

25. Kaḷaikkoṭṭu (Hoe)

Labourers with hoes in their hands, quaffed toddy joyously before going about their work of weeding the field (Akam.184:13,14).

Kōṭai - 1. *Mērkārru* (West wind)

As the mountain clefts in summer got filled with the west wind, the desert track beside the hill, was like the boisterous sea (Matu.308-314). The long boughs of the teak tree becoming dry in the parching sun, their withered leaves fell down blown by the west wind (Akam. 142:2-5). The *kuvalai* plant with water standing at its base, would not wither even if the west wind blew (Kuru. 388:1,2).

2. *Vēṇirkālam* (Summer)

In the land of Cōḷaṇ Uruvappakrer Iḷaṇcēt Cēṇṇi, even in severe summer when the ponds dried up to a muddy patch, the male snail would mate happily with the young shell-fish in the shade of the water-lily leaf (Puram. 266:1-6). People cheered up at dawn when it poured heavily filling all the wide tanks, after a long summer when the land suffered in drought, the ploughs had no work, and the lakes and tanks dried up with no birds resorting to them (Akam. 42:9-11). The cold dewy season came, the flowers of the sugar-cane in the wide fields swaying in the cold northwind, like the *pūlai* flowers in summer (Akam. 217:3-5-13). As summer prolonged itself, ants gathered in the holes the small grains fallen on the dry field (Akam. 377:1-3).

3. *Veyyil* (Sun)

Nāṇcil mountain was prosperous with blue-lily like women's eyes blooming in ponds, whose waters did not dry up even in the hot sun (Puram. 137:7,8,12).

Kōṭaikkālam - *Vēṇirkkālam* (Summer season)

Veḷimāṇ was a patron who was like a cool thick shade in the summer season to those who came to him for succour; he was a wise man who never told a falsehood (Puram.237:3,4).

Kōṭaip Porumaṇ - 1. *Kōṭaimalai Talaivaṇ* (Lord of Kōṭai Hills)

Called Kaṭiya Neṭuvēṭṭuvaṇ, the Lord of Kōṭai Hills was a refuge to the enemies who

surrendered to him; his strong army shattered the hopes of enemies who opposed him in battle; Peruntalaic Cāttanār hailed him as Lord of the Kōṭai Hills hedged in by white jasmine creeper (Puram. 205). The band of solicitors coming to him would never return without chariots and horses like the cloud that hung over the sea never returning without the bounty of sea water. Somehow, this patron seemed to have acquired a blot on his bounteous nature, when he once incurred the displeasure of the poet Peruntalaic Cāttanār by delaying his gifts to him.

2. *Kōṭai Malaittalaivaṇ* (Lord of Kōṭai Hills)

Called Panṇi, this chief was a captain of the Lord of the South, the Pantiya king. He shone resplendent with the two great garlands on his opulent chest, the chaplet of pearls yielded by his southern sea and a sandal-wood garland brought by Kuṛavas offering worship at Potiya Hills. Peruntalai Cāttanār himself has sung the praise of this patron too (Akam:13) eulogising his bounty in giving away elephants to suppliants, keeping them only for the little time required to train them after being captured in the pits; his arrows were sharp-pointed; he performed many useful sacrifices.

Kōṭai Pāṭiya Perumpūtaṇār - *Pulavar* (A Poet)

His given name being Perumpūtaṇār, this poet might have sung in honour of Kōṭai hill or about the summer season to get this prefix 'Kōṭai Pāṭiya'. The song on 'Kōṭai' is not available. His only poem Puram. 259, is in *Karantai* genre. A certain elder prevents a *Karantai* warrior from proceeding to recover the cattle stolen by the *Veṭci* warriors pointing out the numbers of the enemy lying 'hidden in the jungle, and the uncontrollable nature of the cattle; that "Discretion is the better part of valour" - seems to be the theme of the poem.

Kōṇ - *Kōṇal* (Curve)

The heroine wore on her forearms lovely curved

bangles carved with a file by an expert craftsman (Nar. 77:8-11).

Kōṇmā - 1. Kollum Vilanku (A Killer-animal)

The hero came fearlessly to the tryst in the dark rainy night when killer-animals that preyed on other living things for food, roamed about (Akam.108:8-11).

2. Puli (Tiger)

Kāvirippūmpaṭṭiṇattuk Kārikkappaṇṇār blessed Cōḷan Kurāppaḷḷittuñciya Peruntirumā Vaḷavaṇ and Pāṇṭiyaṇ Vēḷḷiyampalattut Tuñciya Vaḷuti together, so that the hilly lands of their enemies may bear the symbols of the tiger and fish carved upon them (Puram.58:29-32).

3. Cīṅkam (Lion)

When the hero requested his wife to give his son to him, the boy leapt from his mother's hands to his father's broad chest, like a lion leaping in the hill-side, though she scolded him and tried to keep him back (Kali.86:29-34).

Kōṇmā Netuṅkōṭṭaṇar - Pulavar (A Poet)

It is not known clearly how this poet got this name. In *Narṇinai* (40) composed by him, the poet has described beautifully the condition inside a house where a birth has taken place recently; the hero, escaping the eyes of his het-aerae, slinks like a thief into his own house, to see his new-born son sleeping beside his wife. The poem is in the words of the hero's paramour herself.

Kōṇmīn - Kōḷākiya mīn (Planet)

Atiyamāṇ Pokuṭṭeḷiṇi gave to the drummer-bard who came to him toddy to drink in a golden bowl, round like a planet (Puram.392:16-18). Children of the fishermen's family, all of a tribe, played in the village - common, like the stars in the blue sky, seen together with the planets (Pat. 61-69).

Kōṇam - Tōtti (Ankucam) (Goad of an elephant)

War-elephants had faces bearing the marks made

by the goads cutting into their flesh (Matu.592, 597).

Kōṭtai - Alivu (Destruction)

As long as the Tamil language lasts, fostered by the Pāṇṭiya monarch with his chariot with a fluttering fish-flag, the city of Maturai will only continue to prosper; it will not face destruction (Pari.Ti.10).

Kōṭamaṇār - Pulavar (A Poet)

Puram. 366 composed by him is in honour of Dharmaputraṇ. The author of A.C. considers him to be contemporary with the Bharata war, as the poet has addressed Dharmaputraṇ as the son of Aravar, the God of Righteousness. Pālai Kautamaṇār who eulogised in the third decad of *Patirruppattu*, Palyāṇaic Celkeḷu Kuṭṭuvaṇ son of Utiyañ cēral who fed both the contending armies in the Great Bharata war, is the very same Kota maṇār according to A.C. Dr. U. Ve. Ca. too holds the same view. V.P.'s edition makes Pālai Kautamaṇār the author of all the 11 poems. In the *Puranānūru* poem he highlights the instability of this earthly life: "All great men have left the earth after establishing their reputation". The king is counselled wisely thus by him: "Without revealing your own strength, try to understand others, words; help all useful endeavour by day; at night ponder well the consequences of action, in your administration".

Kōtu - Cakkai (Refuse)

The mansion of Pāri the great, had a front made slushy by the dregs after the wine was squeezed out, like the refuse of the mouthful of food spat out by the elephant after masticating it (Puram. 114:3-6). The wild-cow with its calf would sleep on the curved bed made up of the husked refuse of the ripe pods of green-gram resembling the horns of a buffalo (Puram.297:1-4).

Kōtai - 1. Mālai (Garland/wreaths)

Bright-bangled women wearing garlands of fragrant water-thorn flowers blooming in the grove by the sea, would sport in the sea, after

quaffing a drink compounded of the juice of the tender and unripe palmyrah fruit, sugar-cane juice and tender-coconut water (Puram.24:10-16). Toṇṭi with its groves by the sea, was redolent of honey from the garlands that adorned Kōtai-mārpaṇ, the wreath worn by the women of the Cēra king and the *neytal* blooming in the backwaters (Puram.48:1-4). Aricil Kiḷār said to Pēkaṇ: May your horses be harnessed to your chariot so that, your wife grieving at your neglect may again become cheerful, and wear fragrant wreaths, her tresses fed with odorous incense; this is the only gift I ask of you" (Puram.146:5-11). The heroine accompanied by her bevy of maidens climbed up the dune and played on the sands, in the grove by the sea (Akam.180:1-3). The maid said to the heroine: "Our lord embracing your bosom adorned with garlands of variegated flowers, was pleasant; but that was before he left you, in order to seek wealth making your collyrium-fed eyes swim in tears and your complexion pale and sallow" (Kuru.339:3-7). The heroine became withered and lustreless like an unused garland, as the hero missed his tryst with her because of some obstacle (Nar.11:1,2). Wearing a fine wreath of Kaḷimuḷḷi flowers haunted by bees, the heroine with her companions bathed in the sea (Nar.245:2-4). As a boy, the hero smashed with his legs the toy-house made by the heroine, cut off the wreath adorning her hair and snatched away the ball she was playing with, besides doing many other mischievous pranks (Kali.51:1-4). The hero's chest grew soft in close contact with the fragrant garlands of the hetaerae, happy after their amorous union with him (Kali.72:19,20). Flaunting the marks made by the bangles of his paramour on his body, the hero came to his own house, making his wife pale and withered like wreaths worn on the hair (Kali.78:21,22). People avoided bathing in the river Vaikai as it lost its charm because of the discarded flowers of the garlands of the men and the wreaths of women that floated on its waters (Pari.6:46-49).

2. Cēraṇ (Cera king)

Kaṭumāṇ Kōtai, the Cēra monarch Kuṭṭuvan Kōtai, had a limitless munificence that put to shame the very sky; his country protected by his sturdy hands, was inaccessible to enemy kings, like the terrain haunted by a tiger, dreaded by the shepherd with his flock (Puram.54). The court of the Cēra monarch adorned with bright and tender leaf of the palmyrah, with the player-minstrels blessing him for his bounty, was noisy with the sound of disputations by learned scholars in the presence of the king (Matu.523-526). The hero returning home after successfully completing his enterprise, said to his heart: "We shall embrace our beloved again and again, as many times as there are sands in the water-front of the Porunai River, at Karuvūr, of the Cēra king with fierce tuskers and tall chariots" (Akam.93:20-23).

3. Pūṅkottu (Bunch of Flowers)

As the bunch of closely-set flowers of the *kaṭampa* tree shed its pollen resembling cochineal insects on the ground, the water-front looked pretty as a picture (Ciru.69-71).

4. Kāntal (Tresses of hair)

The heroine had lovely tresses adorned with the cluster of bright Cerunti flowers, that looked like closely-set golden flowers (Akam.280:1,2).

Kōtai Mārpaṇ - Cēra Vētaṇ (Cera Monarch)

Also known as Cēramāṇ Kōkkōtai Mārpaṇ, he is the subject of two poems by the poet Poykaiyār (Puram.48,49). He was celebrated for his bounteousness. His city of Toṇṭi was redolent with honey from variegated flowers of the groves by the sea. When the people guarding the millet-fields beat upon their instruments to chase parrots away, the birds from the fields nearby, and the seashore adjacent, rose into the air together. The poet Poykaiyār says, it will be difficult to call him either the Lord of the hill, or lord of the town or lord of the coast as *Kuṛiñci*, *Marutam* and *Neytal* tracts were all in his territory. Nakkīrar's poem (Akam.346) refers to this king as a friend of Kiḷivaḷavan.

Kōtaiyār – 1. *Mālaikaḷaiyuṭaiyōr* (Persons with garlands)

Under the shades of the mansion of the car-streets of Maturai, taking shelter in the hot sun, were many commodity-sellers, including persons with garlands, of many kinds spread out for sale (Matu.397-406). Young women with curved garlands, returned home in the evening after playing on the sands (Akam.370:1,2). Men wearing wreaths and women adorned with fragrant garlands, bathed in the Vaikai in order to enjoy the fruits of their past charities (Pari.16:50,51)

Kōtaiyavar – *Mālaiyaṇinta Makaḷir* (Women wearing wreaths)

In midsummer, men adorned with dresses suitable for bathing, quaffed wine, before closely embracing in amorous union, women wearing golden chains, well-joined and well-wrought by expert craftsmen (Pari.11:62-67).

Kōtaiyaḷ – *Kūntalaḷ* (Woman with tresses of hair)

The heroine, her tresses adorned with a wreath made of bunches of *cerunti* flowers, bright as a wreath of golden flowers, played with the crab on the seashore (Akam.280:1-4).

Kōtaiyaṇ – *Mālaiyaṇintavaṇ* (A man wearing a garland)

Wearing ear-rings, and a garland and fresh baugles, the hero masquerading as a woman, danced the *tunāṅkai* with hetaerae in the festive arena (Nar.50:2,3).

Kōtaiyār – *Mālaiyaṇinta Makaḷir* (Women with garlands)

The hero wedded a new woman every day, so that the hetaerae well-versed in the arts and adorned with garlands of flowers, were delighted (Kali.70:9,10).

Kōtaiyār – *Māliayaṇintavaḷ* (Woman wearing garland)

The maid refused the night-tryst to the hero saying thus: "If you were to come by night wearing a wreath of lotus flowers, and bedaubed with sandal paste, for the assignation with your

beloved adorned with a garland of flowers, the people of this small village will be frightened of you, mistaking you to be a fearful deity from the mountain waiting for sacrifice". Thus she urged the hero to expedite his wedding with the heroine (Kali.52:7-10).

Kōppu – *Kōvai* (String)

The soothsaying woman invoking the Gods, had long white hair resembling a chaplet of pearls (Kuru.23:2,3).

Kōpperuñcōlan – *Cōla Vēntaṇ* (Cola king)

Known also as 'Peruñkōkkiḷi' and 'Tēvaṅkiḷi', he ruled from 'Kōḷi' or Uraiyyūr city. A good poet himself, he composed four poems in *Kuruntokai* (20, 53, 129, 147). In Kuru. (20) the heroine speaks about the heroine who had left her in order to earn wealth, deeming it to be more valuable than love. In Kuru. (129) the hero speaks about the power of the heroine over him. Kuru. (147) refers to a dream of the hero after he had parted from his beloved. Poet Pottiyār was a great friend of his (Puram. 212). Āntaiyār of Picir was a great friend of the king. The friendship of the king and this poet has become proverbial; it was a soul-to-soul relationship, though they had not met each other before. When his sons rose in revolt against him, he was advised by poet Pullārrūr Eyirriyaṇār to desist from fighting against them. He decided to give up his life, seated facing north fasting unto death. He was sure his bosom friend Āntaiyār would come to see him and reserved a place for him by his side. And to the wonder of the poet Pottiyār, Picir Āntaiyār did come there and sat with him facing north, along with other elders. To Pottiyār who wanted to give up his life along with him, he said that he could join him after the birth of his son. And when the poet did come back after the birth of a son, the king who had died and become a memorial-stone by now, gave a place to him by his side.

Kōpam – *Tampalap Pūcci* (Cochineal-insect)

The hero returning home after successfully completing his work said to his charioteer: “Drive fast the chariot, its wheels pressing deep into the ground, red with cochineal insects pretty as a picture, after the rain-cloud had discharged its showers” (Akam.54:2-6).

Kōmakal – *Aracaṇmakal* (The king's daughter/Princess)

Water-lily flowers bending before the fierce wind, bowed before the lotus flower, like a bevy of maidens begging for mercy with folded hands before an angry princess adorned with radiant bracelets (Nar.300:1-4).

Kōmān – *Arucan* (King)

Māvaṇ king of Maiyal was an intimate friend of Ollaiyūr Tanta Pūtappāṇṭiyaṇ, dear to him as his very eyes (Puram.71:9-12,15). Pāri, King of Parampu Mountain fought against other monarchs, while white conches were blown and the war-drums were beaten with short sticks (Puram:158:1-4). The drummer-bard beat his drum standing at the gate of Eḷiṇi, king of the Atiyars, with a white canopy like the moon (Puram.392:1-5). Netuñ-cēralātaṇ was king of the Kuṭavars with victorious flags reaching to the sky, frightful to the kings of the North (Pati.Pa.4:1-3). Pulli, king of the Kaḷvars, whose ankleted feet never knew retreat, subdued the country of the Maḷavas: Tiruvēṇkaṭam belonged to him (Akam.61:11-13). The town of Kaḷār belonged to one Matti king of fishermen, with many spears (Akam.226:7,8). The Pāṇṭiya was referred to as king of Koṟkai (Aink.188:2). When the Lord God of moist and matted locks, who had bent the bow of Himālayās, was seated with the Goddess at Mount Kayilai, the king of the Demons (Rāvaṇan) with twice-five heads, attempted to lift up the mountain and suffered when he could not take back his hands from underneath the great mountain (Kali.38:1-5).

Kōy – *Kaḷmukakkum Kalam* (A dipper for taking toddy from the pot)

The younger brother of a certain soldier killed by an enemy-warrior the day before, searched for the latter with his eyes rolling like crab's-eye seeds rolling in a bowl, like one searching for a dipper to scoop out well-brewed toddy from a jar in the village (Puram:300:2-6).

Kōyil – *Araṇmaṇai* (King's palace)

In the palace of Lord Indira, with the Vaccira weapon in his great hand, the drums resounded boisterously to receive Āy Aṇṭiraṇ (Puram:241). The palace of Talaiyālankānattuc Ceruveṇṇa Pāṇṭiyaṇ Neṭuñceṭiyaṇ, was full of bustle, like a mountain echoing with various noises and sounds (Netu.100). Tirumāvaḷavaṇ reclaimed jungles and made them fit for cultivation; he deepened tanks and thereby increased the wealth of the country; enlarging Uṟaiyūr city with its mansions, he renovated palaces and brought prosperity to the people (Pat.283-286). Maturai city resembled a lotus flower; the streets resembled the petals of the flower; the palace of its Lord the Pāṇṭiya king was like the golden pericarp set in the midst of the petals (Pari.Ti.7:1-4).

Koyilā – *Paṭṭattaraci* (Queen)

When Peruñcēral Irumporai and his queen came out of their palace and gave away to the poet Aricilkiḷār everything in the palace, together with nine hundred thousand pieces of gold and the kingship of the land, the poet refusing to accept it begged him to rule the country as before and served him as his minister (Pati.pa.8. footnote.).

Kōram – *Koṭitu* (Fierceness/cruelty)

To the false hero who lied to his wife that he had been riding a horse, she ironically replied: “The horse you ride has sharp claws in its hooves and hence fierce; may you live without any danger if you ride on it” (Kali.96:25,26).

Kōl – 1. *Kampu* (Cudgel/Stick/wand)

The player-minstrel asked his wife to place in his hand the dark wand for revealing the past

(Puram:152:18). The cowherdess pitying the suffering tender calf comforted it, saying that its mother would soon come back, driven by cowherds with crooked sticks in their hands (Mu1.12-16). Minstrel's wives had slender wands with small joints cut from the big bamboo forest after much careful scrutiny (Akam.97:9,10). The hetaera said to the minstrel - companion of the hero that her mother was very angry holding a small wand with close-set nodes in her hand (Nar:150:10,11). The young one of the monkey swaying from the big bamboo, looked as if it were beating the moon with a wand (Aink:280:1-3). Angry that her son had been to the house of the hero's paramour the heroine asked her maid for a stick to beat him with (Kali:82:24,25). Lord Tirumāl all by Himself protects the three worlds, with His Grace as the umbrella, and Righteousness as the rod of state (Pari.3:74-76).

2. *Ceṇkōl* (Sceptre: Rod of State)

Marutaṇ Iḷa nākaṇār blessed Pāṇṭiyaṇ Ilavantikai pallit tuñciya Naṇmāraṇ, thus: "May you live long and prosperous, with heroism, tenderness and charity to all, your sceptre not bending towards friends in their favour, and without destroying the good qualities of others" (Puram: 55:11-17). Kōpperuñcōḷaṇ had a sceptre of state that administered the country according to the ethical texts praised by righteous men (Puram. 221:3). Iṁayavarampaṇ Neṭuñcēralātaṇ carving his symbol of the bow in the Himālayās established his sceptre of state adding to the glory of the Tamil country engirt by the sea (Pati. Par.2:4-6). The hero declared that the soft arms of the heroine were cooler than the sceptre of Tirumāvalavaṇ (Pat:299,301). The king his with royal sceptre ruled properly all the people under his sway, like the just god of Death (Kali.100:15,16).

3. *Paṛaiyaṛai Kōl* (Drumstick)

The drummer-bard cleaning his drumstick and tying securely with new thongs the clear-eyed drum, beat-upon it with the drumstick, requesting Tōṇṇikkōṇ for the gift of a bull (Puram.

399:22-28). The bunch of sirissa pods sounded like the intermittent sound produced by the dancing woman as she beat her drum with a stick (Akam. 151:8-10).

4. *Tarruk Kōl* (Goad)

Spurred by the goad in the hands of the driver, the horses trained to run at various gaits and speeds, galloped fast, their hooves pressing deep in the ground (Matu.389-391). The goad was cruel that spurred the horse already swift-footed by nature (Kali.50:19,20).

5. *Tiraṭci* (Thickness)

The prostitutes swinging their hands adorned with thick bright bracelets would play with rich young men who gave them money (Matu. 563,583,589). The loving daughter of the salt-merchant swinging her hand with a few bright and thick bangles, would exchange her salt for an equal measure of paddy (Akam. 140:5-8).

6. *Taṇṭu* (Stem)

If the right of kingship were to pass to a really noble heir, it would be as light for him to bear as the dried stem of a pith tree in a parched tank (Puram.75:7-10). The antlered stag would feed its mate with the tender shoots of the *arukam* grass along with its red stem (Akam.34: 4-6). The stacks of millet after the bent ears of ripe corn had been reaped looked like an arena deserted and desolate after a festival (Nar.306:5-7).

7. *Kōrrolil* (Fine workmanship)

Women wore short bracelets with elaborate workmanship (Puram.36:2-4). The paramour of the hero, growing angry with him when he seized her hair and unloosened her well-wrought bracelets, threatened to report his behaviour to his wife (Nar. 100:3-7). The hands of the son of the heroine were adorned with bright bracelets wrought with a fretwork of flower-buds (Kali:85:6,7).

8. *Ampu* (Arrow)

Black-handed foresters, standing close to a Sal

tree, would select a good arrow and shoot it at the chest of an elephant and take out its white tusk (Akam.172:6-9). Bandits who slew pitilessly wayfaring merchants, would regret only for the loss of their arrows (Akam.327:17,18). As the *Kurava* women in the mountain side worshipped their husbands as the god, their arrows never failed to hit their marks (Kali.39:15,16).

9. *Tulākkōl* (Scale/Balance)

Kāri Kīlār advised Pāṇṭiyaṇ Palyākacālai Mutukuṭumip Peruvaḷuti to be just and impartial like a balance that assesses (the weight of) things (Puram.6:9,10). Kuḷamurattut-Tuñciya Kīlīvaḷa-vāṇ belonged to the noble line of Cempiyaṇ who stepped into the scales carved out of an elephant's tusk with silver ends, in order to save the life of a pigeon (Puram.39:1-3).

10. *Koṭuṅkōl* (Tyrannical Rule)

The parching sun shone hotly like the tyrannical rule of a king who acted according to the ill-advice of a minister who was not impartial (Kali: 8:1-3).

11. *Kampi*: (Metal wire)

Farmers ate the gruel of boiled grains of rice white like pieces of silver-wire, along with horse-gram and green-gram, cooked with milk (Akam.37:12,13).

12. *Kīḷai* (Branch)

The fragrant flower on the branch of the tree looked like the crest of a young peacock (Kuru. 347:7,3).

13. *Ūṇrukōl* (Walking stick used as support)

Peruñcittiraṇār's mother hating herself for living so long, walked about the yard with faltering steps with the aid of a walking-stick, blind and decrepit because of age (Puram. 159: 1-5).

14. *Alaku*: (Beauty)

The heroine came swinging her hands adorned with beautiful bangles, waying like a sprig in

the wind, and embraced the hero and satisfied his longing (Akam;162:14-16).

15 *Tūṇṭirkōl* (Fishing rod)

The fisher-women caught fish with a fine angling rod and line (Akam. 216:1).

Kōlkoṭiyavaṇ - Cenkkōl Vaḷainta Aracaṇ (A king with a crooked sceptre)

The hero went abroad to earn wealth, traversing a jungle with tall trees, withered in the parching sun like the world under the rule of a king with crooked sceptre whose wealth was gathered unjustly on the advice of an unrighteous and murderous minister (Kali.10:4-8).

Kōlappa - Vocative (for 'one who is beautiful')

Lord Murukaṇ with twelve hands is addressed one with extraordinary beauty-Kōlappa (Mur.V 5:2,3).

Kōlam - 1. Alaku (Beauty)

Some of the women bathing in the river Vaikai would cast into it flower-garlands, ornaments and unguents like sandal-paste, to make themselves look beautiful (Pari.10:92,93). A certain maiden taking a ritual bath in the month of *Tai* pointing to another said that she had become four-eyed as she had fixed blue-lilies on her lovely ears adorned with rings (Pari.11:97,98).

2. Vaṭivam (Form)

As Lord Tirumāl transforming himself into Boar lifted up the earth submerged in the water making life possible on it, the Boar-form of the Lord gave its name to an aeon of time called Varākakarpam (Pari.2:15-17).

Kōlaṇ - Mattikaiyuṭayāṇ (With a horse whip)

The horses trained by the expert horseman with a whip, ran swiftly in the pace called *āti* (Ma. 389,390).

Kōleri - Tanṭu Viḷakku (Lamp with stem)

Devotees of Lord Murukaṇ at Tirupparaṅkura took with them lamps with stems, fragrant

spices, *akil* smoke, flags etc., when they went to His temple (Pari.17:5-8).

Kōlōr - *Parikōrkārar* (Mahout of an elephant, with a goad)

The angry elephant growing mad, killed the mahout with the goad, and breaking off its tethering rope, moved about fearfully (Matu.380-383).

Kōvattāṇār - *Pulavar* (A poet)

See Kōvarttāṇār.

Kōvatattāṇār - *Pulavar* (A poet)

See Kōvarttāṇār.

Kōvam - *Tampalap Pūcci* (The cochineal-insect)

The water-fronts beside the tanks in Cōḷa country looked pretty as a picture, as they were covered by the pollen from the bunches of *kaṭampa* flowers, resembling cochineal insects (Ciru.68-71).

Kōvarttāṇār - *Pulavar* (A poet)

U.Ve.Ca's edition of *Kuruntokai* calls this poet 'Kōvarttāṇār' while V.P.'s edition has only 'Kōvarttāṇār' as the author of *Kuruntokai* 66 and 194. The maid called the cassia a stupid tree as it bloomed prematurely mistaking stray showers for the regular seasonal rains, in order to comfort the heroine languishing at the prolonged absence of the hero (Kuru.66). In Kuru. (194) the poet pictures the anguish of the heroine on hearing the roar of thunder in the sky and the cry of the joyous peacocks in response to it.

Kōval - *Kōvalūr* (A town)

Malaiyamāṇ Tirumuṭikkāri was king of Kōvalūr where the drums beat ceaselessly (Akam.35:14,15).

Kōvala - *Āya* (Vocative for "Cowherd")

Lord Tirumāl is addressed as 'Kōvalā' 'oh cowherd' (Pari.3:83).

Kōvalar - *Āyar* (Cowherds)

As the big bulls along with the cows were ruminating under the shade of the flowering trees, the cowherds were busy plucking jasmine

flowers (Puram.339:1-3). Cowherds with wreaths of jasmine flowers adorning their heads, in the Pūḷi country beside the hill called Ceruppu, grazed their cows in the wide grassy pasture-land, while they themselves picked up radiant gems from the rocky wood (Pati.21:20-23). As the cowherds repeatedly raised clear notes on their flutes with a mode called *Ampal*, eventide came on (Kuri.:221,222,230). While their cattle grazed in the wide *Mullai* tract, cowherds in the evening world string together happily fragrant flowers beside the hill (Akam.14:7,8,12). Cowherds with a long whistle, in Pānātu with herds of milch cows, would in summer dig deeper in the dried up wells, in order to provide drinking water to their cows (Akam.155:6-9). Cowherds would break up the hard rock and dig wells in order to provide drinking water for their cattle (Akam.321:7,8). At eventide, the tinkling of the bells of the cattle returning home from pasture, would gently sound with the flute-music of the cowherds with crooks in their hands (Nar.69:7-9). In the village of the hero, cowherds adorned with the *pakanrai* wreaths on their heads, would bring down mangoes from the trees using sugarcane as a stick (Aink. 87:1-3). The heroine unable to bear the pain of separation from the hero, said: "At eventide, while my heart is in anguish on hearing the flute-music of the cowherds, my collyrium-fed eyes, lovely like flowers, grieve at the absence of my lord" (Kali.130:14-16).

Kōvalūr - *Tirukkōvalūr* (A town)

Auvaiyār praised Paraṇar for having ably sung the indescribable greatness of Atiyamāṇ's strength of arms wherewith he conquered and destroyed Tirukkōvalūr belonging to his enemy and the fortresses besides (Puram.99:11-14).

Kōvināttār - *Pacuvinaṭṭaiyūṭayavar* (Cowherds)

Cowherds who were the kinsfolk of the heroine let bulls into the ring, challenging shepherds and cowherds to vanquish their murderous bull if they could (Kali.107:1-4).

Kōvinam - Pacuvinam (Cows)

The maid pointing out to the heroine, a certain youth taking part in the bull-fight said: "Is not yonder lad a herdsman of cows, the one who having leapt upon the bull with a mark, is lying on it as if he is pushing a boat into the sea?" (Kali.103:36-38).

Kōvūr Kiḷār - Pulavar (A poet)

Known by his village called Kōvūr and his occupation, this poet's given name is not known. Seventeen were the poems composed by him; fifteen in *Puranānūru* (31,32,33,41,44,45,46,47,68,70,308,373,382,386,400), one in *Kuruntokai* (65) and one in *Narrai* (393). Cōḷa monarchs like, Nalaṅkiḷi, his brother Māvalattāṇ, Kāriyārrut tuñciya Neṭuṅkiḷi, Kuḷamurrattut tuñciya kiḷi-vaḷavan and Kurāp paḷit tuñciya kiḷi-vaḷavan. In Puram. (70) he has sung about Paṇṇaṇ and his Cirukuṭi. Puram (31) describes the panic of the northern kings on hearing about the impending invasion of the north by Cōḷa Nalaṅkiḷi. In Puram. (41) the poet has described effectively the agitation of the men in the enemy territories who fondly kissed their children's eyes, concealing their own dismay and fear on hearing about the invasion of their lands by Cōḷa Kuḷamurrattut tuñciyakiḷi vaḷavan. The poet Kōvūr kiḷār was respected by all kings. So much so, he was able to mediate successfully between Nalaṅkiḷi who once besieged Uraiṭūr and Neṭuṅkiḷi who had shut himself up inside the city. The poet's courage in resisting injustice can be seen in poem (46) which refers to his saving the children of Malayamāṇ, when Cōḷa Kuḷammurrattut tuñciya Kiḷi-vaḷavan ordered them to be killed under an elephant's legs: and in Puram. (47) which refers to his saving the life of a poet called Iḷantattāṇ of the court of Nalaṅkiḷi, when Neṭuṅkiḷi ordered him to be killed as a spy. The poet was well-versed in many subjects and known for his courage, wisdom and nobility.

Kōvē - 1. Vēntē (Vocative for king)

Kuṇṅkōḷiyūr Kiḷār praised Māntaraṇ Cēral

Iṭumporai addressing him as a king of the western people who gave limitlessly all things to all men (Puram.17:40). Vaiyāvik Kōpperum Pēkaṇ was hailed as of 'King of the Aviyar Clan' (Puram:147.9). Palyāṇai Ceḷkelu Kuṭṭuvaṇ and Iḷaṇ cēral Iṭumporai were addressed as "kings of the Pūḷiyar" (Pati.21:23). Iḷaṇcēral Iṭumporai was addressed in two places as 'King of the Koṅkars' (Pati.88:19). Paṇṭiyaṇ Talaiyālaṅkāṇattu Ceruveṇra Neṭuñce-ḷiyaṇ when he conquered Kuṭṭa nāṭu was hailed as the victorious king who conquered the many Kuṭṭuvars (Matu.105).

2. Vēḷkōvē (Kuyavaṇṇē) (Oh Potter)

Poets addressed the potter as 'Vēḷkōvē' 'as one who made pots' (Puram.228:1,4).

Kovēṅkaip Peruṅkatavaṇār - Pulavar (A poet)

Kuruntokai (134) is the only poem in him name. Dr.U.Ve.Ca. taking his name to be Kōvēṅkaip peruṅkataḷvar" tries to explain it from the description of a cataract attacking a vēṅkai tree, found in his poem. V.P.'s. edition has it only as Peruṅ Katavaṇār. M.A.D. conjectures that 'Katavaṇ' might refer to a deity at the door. In the poem, the heroine is languishing at the separation from her lover who had gone away to earn wealth for their marriage. The life-giving cataract rolling down the mountain, falling upon a vēṅkai tree dislodges its flowers and looks like a snake as it rolls over the stones. The implied meaning is that the friendship of the hero, though beneficial at the end, causes much pain to the heroine till then.

Kōvai - Vaṭam (chain)

The son of the heroine wore a spotless red coral-string over a golden chain inlaid with gems around his waist (Kali. 85:3,4). As the bodies of the women of Maturai who sported in the Vaikai swelled in joy, the pearls falling off revealing the string, the floods of the river broke their bounds of modesty (Pari.6:15,21).

Kōl - 1. Koḷumai (Fat/plump)

Fishermen who were chieftains of the south, ate

rich food cooked with fat pieces of meat (Matu. 141,142,144).

2. *Ceḷumai* (Luxuriance)

The wood became lovely with the luxuriant bunches of beautiful flowers appearing on the trees in the rainy season (Akam.41:8,9).

Kōḷi - 1. *Uraiyūr* (A city)

People living in Maturai would wake up at dawn, only at the sound of the Vedic chants, and not as in Vañci or Uraiyūr, at the crowing of the cock (Pari.Ti.7:7:11).

2. *Kōḷic Cēval* (The cock)

Fearful celestial damsels danced in the grove singing so that the victorious flag with the cock's figure on it, might endure for ever (Muru.38-41). In the houses of only men fostering the vedic tradition, waxed with cowdung, dogs and fowls were not allowed (Peru.298-301). The bunch of flowers of the red coral-tree resembled the bristling neck of a fighting cock with a sharp beak, and hair like long tongues of flames (Akam.277:15-18). The heroine said to the maid: "Like the fight between two cocks on a dunghill without spectators, with none to start the fight or to break it up, I suffer all alone, with no one to assuage my grief" (Kuru.305:5-8). The trumpeting of Murukaṇ's elephant-mount was like the roar of thunder; the cock on his flag crew so loudly that the very hillock shivered (Pari.8:17-19).

Kōḷik korraṇār - *Pulavar* (A poet)

This name appears variously as Kōḷikkorraṇ, Kūlikorraṇ and Kūlikorraṇ. Both Dr. U.Ve.Ca. and the Caṅkam edition have only "Kōḷikorraṇār" as the name of the author of *Kuruntokai* (276), Korraṇār, belonging to Uraiyūr city (Kōḷi). The hero confidently speaks to the maid of the heroine thus: "Her people do not know that I have made for her a doll of *pañcāy* grass, after searching for it in every hollow: nor do they know that it was I that drew *toyyl* upon her erect young breasts. This village indeed is

very stupid as it does not know how this will end if I were to raise the issue in the king's court of justice".

Kōḷiyōṇ - *Urayūriṭattāṇ* (Lord of Uraiyūr)

Kōpperuñcōḷaṇ was referred to as the Lord of Uraiyūr city and foe to the hunger of the minstrels and their families (Puram.212:6-8).

Kōḷi - 1. *Kāy* (Unripe fruit)

Toṇṭi city abounded in coconut palms with bunches of unripe fruit hanging down (Puram.17:9-13). Rabbits after feeding upon the tender shoots of the common millet slept under the creepers with unripe fruit (Akam.284:2-6). The unripe fruit of the jack became fully ripe and fell off the branch of the tree into a mountain-cleft so that it could not be eaten by anyone (Nar.116:6-8).

2. *Kulai* (Bunch)

Pittāṇ Korraṇ, Lord of the Horse Hill, would distribute on the broad leaves of the plantain tree with plump bunches, fresh millet-rice cooked in the milk of the wild-cow, upon a fire fed by sandalwood (Puram.168:6-14). The coastal settlement had coconut palms, plantain trees with bunches of fruit, the luxuriant glory-lily plants, with great owls sitting on the branches of the flowering *nāgam* trees (Poru.208-210). The tiger roared in echo of the cock that crew for its mate from the long frond of the palmyrah tree with bunches of fruit (Nar.174:2-4).

3. *Kollutal* (Killing)

The ichorous wild elephant had a big and fearful trunk with which it killed men without fail (Akam.93:17-20). The dog with a mouth that killed (Nar.276:1). The hero was adept in killing his enemies (Aink.312:4). The tiger that was capable of killing (Aink.385:2).

4. *Mukam* (Face)

At dawn a certain warrior gave away to others the herds of cows seized by him so that the white surface of the pots, filled with milk could not

be seen, nor the sound of churning curds could be heard from houses (Puram.257:8-13).

5. *Kōṭpāṭu* (Belief)

Bees buzzing at the jumbo fruit mistaking it to be one of their own kind, a crab believing it to be a fruit seized it; at which the bees powerless against the crab, hummed like *yaḷ*-music (Nar. 35:2-5).

6. *Nāṇmāṇ* (Planet)

Imayavarampaṇ Neṭuñcēralāṭaṇ was hailed as a radiant king with the combined brightness of the stars, the sun, the moon and the other planets, and also fire (Pati.14:3-4).

7. *Maṇattār Kuṟittuk Koḷḷutal* (Make mental note)

The lord of the hills looked often at the collyrium-fed eyes of the heroine and left: gazing after his retreating figure in the evening, she said to the maid admiringly: "Friend! This is a man if ever there was one! Intelligent persons like you should make a mental note of such things and come to the correct conclusions". Thus the maid indirectly revealed to the foster-mother the truth of the heroine's love for the hero (Akam. 48:21-26).

8. *Kaṭaip Piṭṭital* (Following/Observing)

The lord of Karumpanur followed great principles which could not be ignored by others (Puram. 381:25,26).

9. *Cempāmpu* (Red snake)

The ornament adorning the heads of women haunted by bees resembled the crescent-moon being swallowed by the red snake (Puram.383-385).

10. *Vakai* (Kind)

Kuḷamurrattu tuñciya Kiḷḷivaḷavaṇ was addressed as "the lord with his chest adorned with many kinds of flower-garlands (Puram.397:7,8).

11. *Paḷuttal* (Ripening)

The minstrels tied together their drums and instruments like the *ākuḷi*, all in a bundle which

looked like a bunch of jack - fruit ripening in the rainy season (Malai:3-13).

12. *Kūrram* (Death)

The *varāl* fish gobbled up the bait which became its death (Akam:36:1,2).

13. *Koḷḷutal* (Filling up) The white pod of the plump bean-vine became ripe for picking (Puram. 120:10-11).

Kōlāḷar - Ērukoḷḷa Vallār

The hero standing in the midst of the relatives of the heroine proudly declared that there was no bull-fighter like him capable of vaquishing a bull (Kali.101:43,44).

Kōḷi - Pūvāmal Kāyckum Maram (A tree that bears fruit without flowering)

The thick branches of the stout-stemmed banyan tree which bore fruit without flowering, were supported by its aerial roots (Puram.58:2,3). Of the trees that bear fruit without flowering, the jackfruit is the greatest by virtue of its sweetness (Peru.407,408).

Kōḷiyūrkilār Makaanār Ceḷiyaṇār - Pulavar (A poet)

This poet Ceḷiyaṇār might have been the son of an agriculturist in Kōḷiyūr village. Au.D. opinse that the place should have been in Pāṇṭiya country considering, the name 'Ceḷiyaṇ'. In *Nar-rinai* 383 the only poem composed by him, the maid urges the hero to expedite his marriage with the heroine pointing out the hazards on his way to the tryst by night: "You have no concern for the heroine, as you come by the track where the tiger roars after killing the tusker for relieving the hunger of its mate that had recently littered while the thunderbolt cuts to pieces the snakes in the way". The poet's fancy is seen in his comparison of a striped tiger-cub to a wreath of *vēṅkai* flowers.

Kōṇ - Aracaṇ (King)

Ālattūr Kiḷār eulogised Cōḷaṇ Kuḷamurratut Tuñciya Kiḷḷi Valavaṇ thus. 'If I do not sing your praise

praying that Vaḷavaṇ our king who gave enduring riches to minstrels should prosper, then the radiant sun will not appear" (Puram.34:14-18). Uṟaiyūr Maruttuvaṇ Tāmōtaraṇār referred to Cōḷaṇ Kurāppaḷḷi Tuñciya Peruntirumāvaḷavaṇ that his king was like a sturdy bull which was capable of drawing the cart loaded with the salt produced by the backwaters, pulling it out of the rut with its great strength (Puram.60:6-9). Uṟaiyūr Ēṇiccēri Muṭamōciyār praised the bounty of Āy Aṇṭiraṇ thus: "Oh! Sun! do you have the munificence of our king Āy Aṇṭiraṇ who gives to bards who sang the praise of the hill, the fat meat of the porcupine, sandalwood and elephant's tusks, heaped upon a tiger-skin?" (Puram.378:8-17). The dwarf said that henceforward he would not speak derisively about the hunch-backed woman, swearing by the feet of his king (Kali:91:36).

Kōṇāṭṭu Ericcilūr Māṭalaṇ Maturai Kumaraṇār-
Pulavar (A Poet)

Kōṇāṭṭu Ericcilūr was the birth-place of this poet, son of Māṭalaṇ, with Maturai Kumaraṇār

as the givenname) Auvai D. thinks that Māṭalaṇ might have been a brahmin. The six poems in *Puranāṇṟu* composed by him (54,61,167,180,197,394) are about the kings Cēramāṇ Kuṭṭuvaṇ Kōtai, Cōḷaṇ Ilavantikai Paḷḷit Tuñciya Nalaṅkiḷḷi Cēṭcenni, Ēṇāti Tirukkiḷḷi, Irntūr Kiḷār Tōyaṇ Māraṇ, Cōḷaṇ Kurāppaḷḷi Tuñciya Perun Tirumāvaḷavaṇ, Cōḷiya Ēṇāti Tirukkuṭṭuvaṇ. A master of irony, the poet is known for the fine form and content of his poems. "Ēṇāti Tirukkiḷḷi looked unpleasing to sight because of the many battle-scars on his body: while his enemies were good-looking as their bodies were unmarked" (Puram.167). Cēramāṇ Kuṭṭuvaṇ Kōtai's country was inaccessible to his enemies like the lair of a tiger to a shepherd with his flock" (Puram.54). "We do not care for kings because of the number of their chariots or tuskers or victories in war. But even if they are petty chieftains if they treat us with proper respect we cherish them; even in dire want, we care not for the wealth of foolish persons as of being no use to us; whereas the poverty of wise men, we value much, as being of use to us". (Puram:197).

Kau

Kautamaṇār - *Pulavar* (A poet)

See Kōtamaṇār, Pālaik Kautamaṇār.

Kauvai - 1. *Alar* (Gossip)

The maid grieving at the distress of the heroine said: "Gone are the days when the chariot of the hero, used to frequently stay for long hours by our house, even in broad daylight in spite of the gossip of cruel-tongued women and the danger from the sharks in the backwaters" (Akam.50:1-6). The maid said to the heroine: "Not minding the gossip of the people of the hamlet, where the glory-lily blooms, let us tomorrow happily sport in the rain-water cascading down the high hill, with the hero's chest as a float, till our dark eyes become red" (Akam.312:4-8). The heroine asked her maid: "Is it just because the hero pitying my crimson fingers plucked the sedge and made a doll for me, that you are also repeating the harsh words of the gossiping women of the village without checking their truth?" (Kali.76:6-10). Weakening passion and gossip distressed

the heroine like two heavy weights carried by her on a pole across her shoulder (Kali.142:56-58).

2. *Olittal* (Sounding)

At dawn the young fawn would nibble at the tender leaves of the common-millet growing on the high ground (Kuru.282:1-3).

3. *Āravāram* (Noise/Bustle)

The gossip that arose when the hero met his paramour in the grove was greater than the noise made by the black *kuyil* upon the long bough of the *kuravam* tree in midsummer (Aink.369).

4. *Varuttam* (Pain)

The maid said to the heroine: "May the pain of your sleeping alone disappear as my lord has come to wed you; let the village rejoice at this glad tidings" (Kuru.34).

5. *Iḷaṅkāy* (Tender unripe fruit)

After the heavy rain, the tender unripe pods of the sesame becoming full and black, grew so thick that only seven of them with oil inside, could be grasped in one hand (Malai.103-106).



LIST OF PLANTS

Tamil name	Common name	Botanical name
<i>Akatti</i>	West Indian pea-tree	<i>Sesbania grandiflora</i>
<i>Akaru/Akil</i>	Eagle-wood	<i>Aquilaria agallocha</i>
<i>Acōkam</i>	Acoka tree	<i>Saraca indica</i>
<i>Aṭumpu</i>	Hare-leaf/Goat's foot creeper	<i>Ipomoea pescaprae</i>
<i>Atti/Atavam</i>	Fig	<i>Ficus glomerata</i>
<i>Atimaturam</i>	Liquorice plant	<i>Glycyrrhiza glabra</i>
<i>Atiral/Punali</i>	Wild jasmine	<i>Jasminum angustifolium</i>
<i>Anti</i>	Four O'clock plant	<i>Mirabilis jalapa</i>
<i>Amai/Māṅkil</i>	Bamboo	<i>Bambusa arundinacea</i>
<i>Aracu/Arai/Araiyaṁ</i>	Peepal tree	<i>Ficus religiosa</i>
<i>Arali/Alari/Aralai</i>	Oleander	<i>Nerium indicum</i>
<i>Arinelli</i>	Country-gooseberry	<i>Phyllanthus acidus</i>
<i>Aṛuku/Aṛukai</i>	Harialli grass	<i>Cynodon dactylon</i>
<i>Alli/Āmpal</i>	Water-lily	<i>Nymphaea pubescens</i>
<i>Avarai</i>	Field-bean	<i>Dolichos lablab</i>
<i>Aṇiccam</i>	A sensitive flowering plant	<i>Lagerstroemia flos reginae</i>
<i>Āccā/Āam</i>	Sal tree	<i>Shorea robusta</i>
<i>Āciṇi</i>	Bread-fruit tree	<i>Artocarpus incisa</i>
<i>Ātti/Āl</i>	Common mountain-ebony	<i>Bauhinia racemosa</i>
<i>Āmpal</i>	Water-lily	<i>Nymphaea pubescens</i>
<i>Āram/Cantaṇam</i>	Sandal-wood	<i>Santalum album</i>
<i>Āl/Ālam</i>	Banyan	<i>Ficus bengalensis</i>
<i>Āvirai</i>	Tanner's cassia	<i>Cassia auriculata</i>
<i>Iṇci</i>	Ginger	<i>Zingiber officinale</i>
<i>Ikaṇṇai</i>	A kind of tree	—
<i>Itti</i>	White fig tree	<i>Ficus virens</i>

Tamil name	Common name	Botanical name
<i>Inṭu/Inṭai</i>	Eight-pinnate soap-pod	<i>Acacia intsia caesia</i>
<i>Iratti/Ilantai</i>	Jujube	<i>Zizyphus jujuba</i>
<i>Iravam</i>	Iron-wood	<i>Zizyphus mauritiana</i>
<i>Iruppai</i>	Mahua	<i>Bassia longifolia</i>
<i>Iruvāṭci/Kokuṭi</i>	Tuscan jasmine	<i>Jasminum sambac</i>
<i>Illam/Tēramaram</i>	Clearing-nut tree	<i>Strychnos potatorum</i>
<i>Ilañci/Mukilam/Vakuḷam</i>	Ape-flower tree	<i>Mimusops elengi</i>
<i>Ilantai</i>	Jujube	<i>Zizyphus jujuba</i>
<i>Ilavam/Ilavu</i>	Silk-cotton	<i>Bombax malabaricum</i>
<i>Iṅkai</i>	A sensitive plant	<i>Mimosa rubicaulis</i>
<i>Ittu/Intu</i>	Date-palm	<i>Phoenix dactylifera</i>
<i>Ukā/Ukāy</i>	Toothbrush tree	<i>Salvadora persica</i>
<i>Uṭai</i>	Umbrella thorn/babul	<i>Acacia planifrons</i>
<i>Untāl/Perumūṅkil</i>	Bamboo	<i>Bambusa arundinacea</i>
<i>Uyavai/Kākkaṇāṅkoṭi</i>	Mussel-shell creeper	<i>Clitoria Ternatea</i>
<i>Ulavai/Vēlamaram</i>	Buffalo-thorn tree	<i>Acacia planifrons</i>
<i>Uḷiñcil/Vākai</i>	Sirissa	<i>Albizzia lebbek</i>
<i>Uḷiñai</i>	Balloon-vine	<i>Cardiospermum halicacabum</i>
<i>Uḷuntu</i>	Black gram	<i>Phaseolus mungoglaber/vigna</i>
<i>Uḷi</i>	Onion	<i>Allium cepa</i>
<i>Unṇam</i>	Omen tree/Black babul	<i>Albizzia nilotica</i>
<i>Ūkam/Ūku</i>	Broomstick grass	<i>Aristida setacea</i>
<i>Erinakai/Veṭci</i>	Scarlet ixora	<i>Ixora coccinea</i>
<i>Erukkam</i>	Madar	<i>Calotropis gigantea</i>
<i>Eruvai</i>		
1. <i>Korukkacci</i>	A kind of reed	<i>Arundo donax</i>
2. <i>Paiñcāy kōrai</i>	A kind of grass	<i>Cyperus rotandus tuberosus</i>
<i>Erulam</i>	A hill tree	<i>Rhododendron nilagiricum</i>
<i>Eḷ</i>	Sesame	<i>Sesamum indicum</i>
<i>Ēḷilaipipālai</i>	Seven-leaved milk tree	<i>Alstonia scholaris</i>

Tamil name	Common name	Botanical name
<i>Ēṇal</i>	Black or red millet	<i>Setaria italica</i>
<i>Aiyavi</i>	White-mustard	<i>Brassica alba</i>
<i>Aiyaṇam</i>	Wild rice	<i>Oryza mutica</i>
<i>Oṭu</i>	Otu tree/wodisha	<i>Cleistanthus collinus</i>
<i>Öttiram Veḷḷilöttiram</i>	A kind of tree with white flowers	<i>Ceiba Pentandra</i>
<i>Ömai Pāṇkar</i>	Sand-paper tree	<i>Dillenia indica</i>
<i>Kaṇcakam</i>	Curry-leaf	<i>Murraya koenigii</i>
<i>Kaṭampa</i>	Indian sea-side oak	<i>Anthocephalus cadamba</i>
<i>Kaṭalai</i>	Bengal gram	<i>Cicer arietinum</i>
<i>Kaṭippakai (Veṇkaṭuku)</i>	White-mustard	<i>Brassica juncea</i>
<i>Kuṭu Kaṭukkāy</i>	Myrobalan	<i>Terminalia chebula</i>
<i>Kaṭuku</i>	Mustard	<i>Brassica nigra</i>
<i>Kaṇḷal Tāḷai</i>	1. Mangrove	<i>Rhizophora mucronata</i>
	2. Fragrant screw-pine	<i>Pandanus odoratissimus</i>
<i>Kaṇpu Caṇpaṇkōrai</i>	Elephant-grass	<i>Typha angustata</i>
<i>Kaṇaviram Kaṇaviri Kaṇavīram (Cevvalari)</i>	Red oleander	<i>Nerium oleander</i>
<i>Kaṇikāram</i>	Red cotton tree	<i>Bombax malabaricum</i>
<i>Kamuku</i>	Arecanut tree	<i>Areca catechu</i>
<i>Karantai</i>	Globe-thistle	<i>Sphaeranthus indicus</i>
<i>Karuṅkuvaḷai</i>	Blue neiumbo	<i>Monochoria vaginalis</i>
<i>Karunocci</i>	Chaste tree	<i>Justicia gendarussa</i>
<i>Karumpu</i>	Sugar-cane	<i>Saccharum officinarum</i>
<i>Karuviḷai Ceruviḷlai</i>	Mussel-shell creeper	<i>Clitoria ternatea</i>
<i>Kallakāram</i>	Arrow-head	<i>Sagittaria obtusifolia</i>
<i>Kalappaikkilāṅku</i>	Glory-lily tuber	<i>Gloriosa superba</i>
<i>Kavalai</i>	A tuberous creeper	—
<i>Kavir Kalyāṇa muruṅkai Muḷmuruṅkai</i>	East Indian coral-tree	<i>Erythrina indica</i>
<i>Kalunīr</i>	Purple/blue water-lily	<i>Nymphaea nouchalia</i>

Tamil name	Common name	Botanical name
<i>Kaḷimuḷḷi</i>	A thorny flower-plant	<i>Acanthus illicifolius</i>
<i>Kaḷai kiḷai</i>	Bamboo	<i>Bambus arundinacea</i>
<i>Kaḷḷi</i>	Spurge plant (Milk-hedge plant)	<i>Euphorbia Tirucalli</i>
<i>Kaḷā</i>	Whortle-berry	<i>Vaccinium Nilghierense</i>
<i>Kāḷkaṇṇāṅkoṭi</i>	Mussel-shell creeper	<i>Clitoria ternatea</i>
<i>Kāñci</i>	River-Portia tree	<i>Triwia nudiflora</i>
<i>Kāntaḷ</i>	Glory-lily	<i>Gloriosa superba</i>
<i>Kāmpu Mūṅkil</i>	Bamboo	<i>Bambusa arundinacea</i>
<i>Kāyā Pūvai</i>	Bilberry	<i>Memecylon edule</i>
<i>Kārai</i>	Thorny shrub	<i>Canthium parviflorum</i>
<i>Kāvi</i>	Red water-lily	<i>Nymphaea stellata</i>
<i>Kāḷvai Akil</i>	Eagle-wood	<i>Aquilaria agallocha</i>
<i>Kāḷāṇ</i>	Mushroom	<i>Agaricus Campestris</i>
<i>Kiṭai</i>	Sola pith	<i>Aeschynomene indica</i>
<i>Kumiḷam</i>	Cashmere tree	<i>Gmelina asiatica</i>
<i>Kurali</i>	A kind of creeper	—
<i>Kuravam Kurā</i>	Common bottle-flower	<i>Atlantea missionis</i>
<i>Kurukatti Kuruku Mātavi</i>	Common delight of the woods	<i>Heptage madablota</i>
<i>Kuruntam</i>	Wild lime	<i>Atlantea racemosa</i>
<i>Kullai</i>	Wild basil	<i>Ocimum canum</i>
<i>Kuvalai</i>	Blue-lily/ Nelumbo	<i>Nymphaea nouchalia</i>
<i>Kuḷavi</i>	Wild jasmine	<i>Jasminum griffithii</i>
<i>Kuriñci</i>	Cone-head	<i>Strobilanthes kunthianus</i>
<i>Kuṇṇimaṇi</i>	Crab's-eye seed	<i>Abrus precatoris</i>
<i>Kūtāḷam</i>	Convolvulus	<i>Ipomoea sepiaria</i>
<i>Kūntalpaṇai</i>	Talipot	<i>Corypha umbraculifera</i>
<i>Kāviram Kūviḷam</i>	Bael tree	<i>Aegle marmelos</i>
<i>Kāvaikkilāṅku</i>	East Indian arrowroot	<i>Curcuma angustifolia</i>
<i>Kaitai Tālai</i>	Fragrant screw-pine	<i>Pandanus tectorius</i>
<i>Kokku Māmaram</i>	Mango	<i>Mangifera indica</i>

Tamil name	Common name	Botanical name
<i>Kokuṭi</i>	Jasmine	<i>Jasminum sambac</i>
<i>Koḷ</i>	1. Horse-gram 2. Umbrella-thorn	<i>Dolichos uniflorus</i> <i>Acacia planifrons</i>
<i>Korukkacci/Korukkai</i>	Bamboo-reed	<i>Arundo donax</i>
<i>Konrai</i>	Cassia/Indian Laburnum	<i>Cassia fistula</i>
<i>Kōṅkam/Kōṅku</i>	Iron-wood of Malabar	<i>Hopea parviflora</i>
<i>Kōṅkilavam</i>	1. False tragacanth 2. Red Silk-cotton tree	<i>Cochlospermum gossypium</i> <i>Bombax malabaricum</i>
<i>Kōṭal</i>	Glory-lily	<i>Gloriosa superba</i>
<i>Caṇpakam</i>	Champak	<i>Michelia champaca</i>
<i>Cāmai</i>	Little millet	<i>Panicum miliare</i>
<i>Cilai</i>	Cilai wood	—
<i>Civatai/Pakaṇrai</i>	Indian jalap	<i>Operculina turpethum</i>
<i>Ciruṇkurali/Karuntāmakkoṭi</i>	Mountain-creeper	—
<i>Cirupacumaṇcal</i>	Turmeric	<i>Curcuma longa</i>
<i>Cirumārōṭam/Cēṅkaruṅkāli</i>	—	<i>Diospyros ebenum</i>
<i>Curapuṇṇai</i>	Gamboge	<i>Ochrocarpus longifolius</i>
<i>Curai</i>	Bottle-gourd	<i>Lagenaria vulgaris</i>
<i>Cuḷḷi</i>	—	<i>Anthocephalus indicus</i>
<i>Cūrai</i>	Oblique-leaved jujube	<i>Zizyphus oenoplia</i>
<i>Cēṅkaṭampu</i>	Indian oak	<i>Barringtonia acutangula</i>
<i>Cēṅkaḷuṇṇi/Cēṅkuvaḷai</i>	Purple water-lily	<i>Nymphaea stellata</i>
<i>Cēṅkōṭuvēri/Cēṅkōṭuvēlippū</i>	Lead - wort	<i>Plumbago rosea</i>
<i>Centiṇai</i>	Italian millet	<i>Setaria italica</i>
<i>Cemmarutu/Marutam</i>	Queen's flower tree	<i>Terminalia arjuna</i>
<i>Cemmal/(Catinullai)</i>	Jasmine	<i>Jasminum officinale</i>
<i>Ceyalai/Acōku</i>	Asoka tree	<i>Saraca indica</i>
<i>Cerunti</i>	A flowering tree	<i>Ochna squarrosa</i>
<i>Cētal/(Pavaḷa mallikai)</i>	Night-flowering jasmine	<i>Nyctanthes arbor-tristis</i>
<i>Cēmpu</i>	Colacasia	<i>Colacasia esculenta</i>
<i>Nāḷal</i>	Tiger-claw tree	<i>Cassia sophera</i>

Tamil name	Common name	Botanical name
<i>Ñemai/Ñemaiyam</i>	A kind of tree	—
<i>Taṭavu/Taṭā</i>	A kind of tree	—
<i>Taṇṭāṅkōrai</i>	A kind of sedge	<i>Cyperus rotundus tuberosus</i>
<i>Taṇakku</i>	Whirling-nut tree	<i>Gyrocarpus jacquini</i>
<i>Tamālakkōṭi</i>	Mysore gamboge	<i>Garcinia Xanthochymus</i>
<i>Taruppai</i>	Sacred grass	<i>Saccharum spontaneum</i>
<i>Tāmarai/Kamalam</i>	Lotus	<i>Nelumbium speciosum</i>
<i>Tālai</i>	Fragrant screw-pine	<i>Pandanus odoratissimus</i>
<i>Tālippaṇai</i>	Talipot	<i>Corypha umbraculifera</i>
<i>Tillai</i>	Blinding tree/Tiger's milk tree	<i>Excoecaria agallocha</i>
<i>Tilakam</i>	Barbadoes, pride	<i>Adenunthera pavonina</i>
<i>Tiṇai</i>	Millet	<i>Setaria italica</i>
<i>Tuṭari/Toṭari</i>	A species of jujube	<i>Zizyphus rugosa</i>
<i>Tumpai</i>	White dead-nettle	<i>Leucas aspera</i>
<i>Tuḷāy/Tuḷavam</i>	Sacred basil	<i>Ocimum sanctum</i>
<i>Teṅku/Tennaṇai</i>	Coconut tree	<i>Cocos nucifera</i>
<i>Teruḷ</i>	A wild creeper	—
<i>Tēr ru/Tērrā</i>	Clearing-nut tree	<i>Strychnos potatorum</i>
<i>Tōṇri</i>	Red glory-lily	<i>Gloriosa superba</i>
<i>Nanti/Nantiyāvattai</i>	East Indian rosebay	<i>Erythraea coronaria</i>
<i>Narantam pul</i>	Lemon-grass	<i>Cymbopogon citratus</i>
<i>Narantam pū</i>	Bitter-orange	<i>Citrus medica</i>
<i>Naḷḷiruḷ nāri</i>	Tuscan-jasmine	<i>Jasminum sambac florae</i>
<i>Naḷiṇam/Tāmarai</i>	Lotus	<i>Nelumbium speciosum</i>
<i>Naṟavam/Narā/Narai</i>	A fragrant creeper	<i>Bixa orellana</i>
<i>Narai</i>	Nutmeg tree	<i>Myristica fragrans</i>
<i>Nākam/ Curapunaṇai/ Valai/</i>		
<i>Puṇṇākam</i>	Gamboge	<i>Ochrocarpus longifolius</i>
<i>Nāṇal</i>	Reed	<i>Saccharum spontaneum</i>

Tamil name	Common name	Botanical name
<i>Nāval</i>	Jumbo tree	<i>Syzigium jambolanum</i>
<i>Nīlam/Nīlōrpalam</i>	Blue water-lily	<i>Nymphaea nouchalia</i>
<i>Nunā/Taṇakkam</i>	Indian mulberry	<i>Morinda coreia</i>
<i>Nūrai</i>	Sweet-potato	<i>Ipomoea batatas</i>
<i>Neytal</i>	Water - lily	<i>Monocharia vaginalis</i>
<i>Nerūñci/Neruñci</i>	Cow's thorn	<i>Tribulus terrestris</i>
<i>Nel</i>	Paddy	<i>Oryza sativa</i>
<i>Nelli</i>	Gooseberry	<i>Phyllanthus emblica</i>
<i>Nocci</i>	Chaste-tree	<i>Vitex negundo</i>
<i>Pakanrai/Civatai</i>	Indian jalap	<i>Operculina turpethum</i>
<i>Pacumpiṭi</i>	A green tree	<i>Garcinia spicata</i>
<i>Pañcāykkōrai</i>	A kind of reed	<i>Cyperus rotundus tuberosus</i>
<i>Paṇṇaikkīrai</i>	A kind of greens	<i>Celosia argentic</i>
<i>Patavu/patavappul</i>	Bermuda-grass	<i>Cynodon dactylon</i>
<i>Patumam</i>	Lotus	<i>Nelumbium speciosum</i>
<i>Payarū/Pācippayarū</i>	Green-gram	<i>Vigna radiata</i>
<i>Payiṇi</i>	A hill tree	<i>Vateria indica</i>
<i>Parutti/Pāram</i>	Cotton	<i>Gossypium herbaceum</i>
<i>Palavu/Palā</i>	Jack tree	<i>Artocarpus integrifolia</i>
<i>Palācam/puracu/Pulaku</i>	Coral-tree	<i>Butea frondosa</i>
<i>Pavalamalli/Cētal</i>	Night-flowering jasmine	<i>Nyctanthes arbortristis</i>
<i>Paṇai</i>	Palmyrah	<i>Borassus flabellifer</i>
<i>Pākal</i>	Bitter - gourd	<i>Momordica charantea</i>
<i>Pāṇkar/Ōmai</i>	Sandpaper tree	<i>Dillenia indica</i>
<i>Pāṇkar</i>	A creeper	—
<i>Pātiri</i>	Trumpet-flower	<i>Stereospermum suaveolens</i>
<i>Pālai</i>	Ivory-wood	<i>Wrightia tinctoria</i>
<i>Picci</i>	Jasmine	<i>Jasminum grandiflorum</i>
<i>Piṭavam/Piṭavu/piṭā</i>	Bedaly-emetic nut tree	<i>Randia malabarica</i>
<i>Piṇṇi/Ceyalai</i>	Asoka	<i>Saraca Indica</i>

Tamil name	Common name	Botanical name
<i>Pittikam</i>	Jasmine	<i>Jasminum grandiflorum</i>
<i>Piraṇṭai</i>	Square-stalked vine	<i>Vitis quadrangularis</i>
<i>Pirampu</i>	Cane vine/rattan vine	<i>Calamus rotang</i>
<i>Pīrkku</i>	Sponge-gourd ribbed gourd	<i>Luffa aegyptica</i>
<i>Puḷimā</i>	Bilimbi tree	<i>Averrhoa bilimbi</i>
<i>Puṇku</i>	Indian beech	<i>Pongamia glabra</i>
<i>Puṇṇai</i>	Alexandrian laurel	<i>Calophyllum inophyllum</i>
<i>Puṇali</i>	Wild jasmine	<i>Jasminum angustifolium</i>
<i>Pāvaracu</i>	Portia tree	<i>Thespesia populnea</i>
<i>Pūvai/Kāyā</i>	Bilberry	<i>Memecylon edule</i>
<i>Pūlai</i>	Wool plant	<i>Aerva tomentosa</i>
<i>Pōṇkam</i>	A kind of red-wood	<i>Adenanthera</i>
<i>Mañcal</i>	Turmeric	<i>Curcuma longa</i>
<i>Makiḷam/Vakuḷam</i>	Ape-flower tree	<i>Mimusops elengi</i>
<i>Maral</i>	Bow-string hemp	<i>Sansevieria roxburghiana</i>
<i>Maravam</i>	Indian oak	<i>Anthocephalus indicus</i>
<i>Marutam</i>	Queen's flower tree	<i>Terminalia arjuna</i>
<i>Mā/Kokku</i>	Mango	<i>Mangifera indica</i>
<i>Miḷaku</i>	Pepper	<i>Piper nigrum</i>
<i>Mucuṇṭai</i>	Leather-berried bind-weed	<i>Rivea ornata</i>
<i>Muṇṭakam/Tāmarai</i>	Lotus	<i>Nelumbium speciosum</i>
<i>Puracu/Palācam/Puḷaku</i>	Flame of the forest	<i>Butea frondosa</i>
<i>Mullai</i>	Jasmine	<i>Jasminum auriculatum</i>
<i>Mūmurunkai/Murukku/Kavir</i>	East Indian coral-tree	<i>Erythrina indica</i>
<i>Mūṇkil</i>	Bamboo	<i>Bambusa arundinacea</i>
<i>Mauval</i>	Wild jasmine	<i>Jasminum sessiflorum</i>
<i>Yāmaram</i>	Ya tree	—
<i>Vakuḷam</i>	Ape-flower tree	<i>Mimusops elengi</i>
<i>Vāñci</i>	Indian willow	<i>Salix tetrasperma</i>

Tamil name	Common name	Botanical name
<i>Vaṭavanam</i>	A kind of tree	—
<i>Vayalai</i>	Purslane-creeper	<i>Portulaca quadrifida</i>
<i>Varaku</i>	Common millet	<i>Paspalum scrobiculatum</i>
<i>Valai/Nākam</i>	Gamboge	<i>Ochrocarpus longifolius</i>
<i>Valḷi</i>	Sweet-potato	<i>Ipomoea batatas</i>
<i>Valḷai</i>	Bind-weed	<i>Ipomoea reptans</i>
<i>Vanṇi</i>	Indian mesquit tree	<i>Prosopis spicigera</i>
<i>Vākai</i>	Sirissa	<i>Albizzia lebbek</i>
<i>Vālai</i>	Plantain	<i>Musa paradisiaca</i>
<i>Vāṇi/ōmam</i>	Bishop's weed	<i>Carum copticum</i>
<i>Viṭattar</i>	Ashy-babul tree	<i>Dichrostachys cinerea</i>
<i>Viḷa/Velḷil</i>	Wood-apple	<i>Feronia elephantum</i>
<i>Veṭci/Erinakai</i>	Scarlet-ixora	<i>Ixora coccinea</i>
<i>Veṭpālai/Kuṭacam</i>	Ivory tree	<i>Holarrhena antidysentrica</i>
<i>Veṇkaṭampu</i>	Sea-side Indian oak	<i>Anthocephalus indicus</i>
<i>Veḷḷari</i>	Cucumber	<i>Cucumis sativus</i>
<i>Vēṇkai</i>	Kino tree	<i>Pterocarpus marsupium</i>
<i>Vēmpu</i>	Neem	<i>Azadirachta indica</i>
<i>Vēral</i>	Small bamboo	<i>Dendrocalamus strictus</i>
<i>Vēlam</i>	Bamboo-reed	<i>Arundo donax</i>
<i>Vēlai</i>	Black vailay	<i>Gynandropis pentaphylla</i>

LIST OF ANIMALS

<i>Acuṇam</i>	A legendary sensitive animal which likes good music; considered to be a bird also
<i>Arā/Aravu</i>	Snake
<i>Alavan/Kuḷiru/Neṇṭu</i>	Crab
<i>Ā/Āmā/Āmaṇ</i>	Wild-cow
<i>Āmāṇpukalvi</i>	Wild-bull
<i>Āmai</i>	Turtle/tortoise
<i>Āḷi/Yāḷi</i>	Leopphant
<i>Itaṇkar/Mutalai</i>	A kind of crocodile
<i>Iralai/Kalai</i>	Stag
<i>Umpal/Kāḷiru/Kōṭṭumā/Vēlam</i>	Elephant
<i>Uḷuvai/Kuyavari</i>	Tiger
<i>Uḷai/Nauvi</i>	Deer
<i>Uḷiyam/Enku</i>	Bear
<i>Ūkam/Kaṭuvāṇ/Kalai/Mucu</i>	Male monkey
<i>Ekiṇam</i>	1. Dog. 2. Yak
<i>Ey/Eymṇāṇ</i>	Porcupine
<i>Ēlakam/Mēlam</i>	Sheep
<i>Ēnam</i>	Pig
<i>Oṭṭakam</i>	Camel
<i>Ōṇāṇ</i>	Calote
<i>Ōnti</i>	Chameleon
<i>Kaṭamā</i>	Wild-cow
<i>Kaṭamān/Kaṭamai</i>	Wild-deer
<i>Kaṭumā/Kalimā</i>	Horse
<i>Karām</i>	Crocodile
<i>Kāṭṭu erumai</i>	Wild-bison

<i>Kēlal</i>	Boar
<i>Kōṇmā/Aṛuku</i>	Lion
<i>Cennāy</i>	Dhole
<i>Ñemali</i>	Dog
<i>Tavaḷai</i>	Frog
<i>Tērai</i>	Toad
<i>Nānam</i>	Civet
<i>Nīrnāy</i>	Otter
<i>Pāṇṇi</i>	Bull
<i>Manti</i>	Female monkey
<i>Maraiyā</i>	Wild - ox
<i>Varuṭai</i>	Mountain-goat
<i>Veruku</i>	Wild-cat.

LIST OF BIRDS

<i>Anril</i>	A bird reputed for its constancy in love
<i>Annam</i> / <i>Ōtimam</i>	Swan
<i>Ital</i> / <i>cival</i>	Partridge
<i>Uvaṇam</i> / <i>Garudan</i>	White-headed kite
<i>Eruvai</i> / <i>Paruntu</i> / <i>Pokuval</i>	Vulture
<i>Elāl</i> / <i>Pullāru</i>	Falcon
<i>Kaṇantuḷ</i>	Lapwing
<i>Kampūtcēval</i>	A kind of water-fowl
<i>Kāṇavāraṇam</i> / <i>Kāṇaṅcōḷi</i>	Grey jungle fowl/wood-cock
<i>Kiḷḷai</i> / <i>kiḷi</i>	Parrot
<i>Kiṇṇaram</i>	A song-bird
<i>Kuṇcarakkuralakuruku</i>	Adjutant-stork
<i>Kuṭiṇai</i>	Great horned-owl
<i>Kuyil</i>	Koel, a song-bird
<i>Kurāl</i> / <i>Kūkai</i>	Barn-owl
<i>Kurī</i> / <i>kuruvi</i>	Sparrow
<i>Kuruku</i>	Heron
<i>Kurumpāl</i> / <i>Kāṭai</i> / <i>Īkai</i>	Quail
<i>Kokku</i>	Crane
<i>Ciral</i> / <i>Ciccili</i>	Kingfisher
<i>Cevvari</i>	Red-streaked stork
<i>Tākkāṇāṅkurī</i>	Weaver-bird
<i>Tātunampuravu</i>	A kind of dove
<i>Nārai</i>	Stork
<i>Nīrkkōḷi</i>	Water-fowl
<i>Purā</i> / <i>Puravu</i>	Dove
<i>Pāvai</i>	Starling
<i>Makaṇril</i>	Aquatic love-bird
<i>Maṇṇai</i> / <i>Tōkai</i>	Peacock
<i>Vaṅkā</i>	Vanga bird

LIST OF FISHES

<i>Acarai/Ayirai</i>	Loach
<i>Ayilai</i>	Mackerel
<i>Āral</i>	Spiny eel
<i>Irāl</i>	Prawn/shrimp
<i>Kayal</i>	Carp
<i>Keṇṭai</i>	A variety of carp
<i>Keṭiru</i>	Cat-fish
<i>Kompan</i>	Hammer-headed shark
<i>Kolumiṇ</i>	A salt-water fish
<i>Kuḷal</i>	Milk-fish
<i>Malaṅku</i>	Eel
<i>Varāl</i>	Murrel
<i>Vāḷai</i>	Scabbard-fish

LIST OF INSECTS

<i>Arukārpavaravai/Miṇuru</i>	Beetle
<i>Ṇimiru/ Ciṭar</i>	White-ant
<i>Īyal/Cital/Citalai</i>	Cochineal-insect
<i>Īyal mūtāy /Cemmūtāy/Kōpani</i>	Silk-worm
<i>Ulaṇṭu</i>	Ant
<i>Uravi</i>	Cricket
<i>Citaṭi/Ciḷvīṭu/Ciḷvaṇṭu</i>	Spider
<i>Cilampi</i>	Male-bee
<i>Curumpu</i>	Dragon-fly
<i>Tumpi</i>	Honey-bee
<i>Tēni</i>	Gnat
<i>Nuḷampu</i>	Coral
<i>Pavaḷappūcci</i>	Red-ant
<i>Muyiru</i>	

NAMES OF MUSICAL INSTRUMENTS

<i>Ākuḷi</i>	A small drum
<i>Āmpal</i>	Musical pipe with a handle in the shape of a water-lily
<i>Ellari</i>	Kind of drum
<i>Oṟukaṇmākkiṇai</i>	One-headed drum
<i>Kaṇcatāḷam</i>	Cymbals
<i>Karaṭikaipparai</i>	A drum, sounding like the growling of a bear
<i>Kiṇai</i>	Kettle - drum
<i>Kuḷal</i>	Flute
<i>Kuḷir</i>	Contrivance for scaring parrots away
<i>Kompu</i>	Horn
<i>Taṭṭai</i>	Bull-roarer
<i>Taṭāri</i>	A kind of drum, of the agricultural tract
<i>Taṇṇumai</i>	A large drum
<i>Tuṭi</i>	A drum shaped like an hour-glass; a tabret
<i>Toṇṭakapparai</i>	A small drum used in the hill tract.
<i>Patalai</i>	Broad-headed large drum
<i>Pampai</i>	A kind of tabor of the maritime tract
<i>Panripparai</i>	Pot-shaped drum for scaring away wild hogs
<i>Muḷavu</i>	Large loud-sounding drum
<i>Yāl</i>	Stringed instrument, resembling a lute
<i>Cīriyāl</i>	Small lute

<i>Ceṇkōṭṭuyāl</i>	A kind of stringed lute
<i>Pēriyāl</i>	21 stringed <i>yāl</i>
<i>Makarayāl</i>	Fish-shaped lute with 19 strings
<i>Vaṇkiyam</i>	Reed-pipe
<i>Neḷuvāṇkiyam</i>	Long pipe
<i>Peruvāṇkiyan</i>	A long wind-instrument, shaped like an elephant's trunk.

STARS AND THEIR ENGLISH EQUIVALENTS

<i>Aswiṇi</i>	Hamel
<i>Bharaṇi</i>	35 Arietis
<i>Kārtikai</i>	Pleiades
<i>Rōhiṇi</i>	Aldebaran
<i>Mirugācīrtam</i>	λ Orionis
<i>Tiruvātirai</i>	Betelgeuse
<i>Puṇarpūcam</i>	Pollux
<i>Pūcam</i>	Castor
<i>Makam</i>	Regulus
<i>Uttiram</i>	Denebola
<i>Cittirai</i>	Spica
<i>Swāti</i>	Arcturus
<i>Kēṭṭai</i>	Antares
<i>Mūlam</i>	λ Scorpii
<i>Tiruvōṇam</i>	Altair
<i>Aruntati</i>	Alcor
<i>Vaciṭṭar</i>	Mizar

MYTHOLOGICAL NAMES

<i>Aswiṇi Devas</i>	Twin Gods of medicine
<i>Acuras</i>	Demons
<i>Arjuna</i>	The third of the Pāṇṭava Brothers
<i>Arunṭati</i>	Sage Vasishṭa's wife, an exemplar of chastity
<i>Āticēṭan</i>	Ādisesha, the thousand-headed serpent on whom Vishnu reclines
<i>Indran</i>	Lord Indra, the king of the celestials
<i>Kaṇṇan</i>	Lord Krishna, the eighth Avatar of Lord Vishnu
<i>Garudan</i>	The great eagle-mount of Lord Vishnu
<i>Kētu</i>	One of the nine planets, according to the Hindu astrology (The descending node)
<i>Korravai</i>	The Goddess of Victory, Durga
<i>Kauravas</i>	The Hundred brothers of the Kuru clan, mortally opposed to the five Pantavas
<i>Chandran/Tiṅkaḷ</i>	The Moon-God
<i>Canī</i>	The planet Saturn
<i>Cevvāy</i>	The planet Mars
<i>Civā</i>	Lord Civa, the Destroyer God of the Hindu triad
<i>Sūrya</i>	The Sun God
<i>Dharmar</i>	Dharmaputra, eldest of the Pantavas
<i>Dēvas</i>	Celestial Gods
<i>Dēvacēnai</i>	Daughter of Lord Indra, Wife of Lord Murukan
<i>Tirumakaḷ</i>	Goddess of wealth, Lakshmi
<i>Tirumāl</i>	Lord Vishnu, the Preserver God of the Hindu triad
<i>Baladēvan/Balarāman</i>	Elder brother of Lord Krishna
<i>Bhīṃnū</i>	Second of Pantava heroes
<i>Budhā</i>	The planet Mercury
<i>Brahmā</i>	The God of Creation
<i>Pāṇṭavas</i>	The five sons of Pantu, opposed by the hundred Kauravas.

<i>Maruts</i>	Wind God
<i>Murukan</i>	Son of Lord Civa
<i>Mēru</i>	The golden mountain
<i>Yamā</i>	The God of Death
<i>Rāhu</i>	One of the nine planets according to Hindu astrology (the ascending node)
<i>Val̥ḷi</i>	Wife of Lord Murukan
<i>Vināyaka</i>	The elephant-faced God, Son of Lord Civa
<i>Viyāḷan</i>	The planet Jupiter
<i>Veḷḷi</i>	The planet Venus
<i>Vēdas</i>	The ancient sacred texts of the Hindus.

NAMES OF TAMIL MONTHS

(Approximately corresponding to)

<i>Cittirai</i>	Mid April	— Mid May
<i>Vaikāci</i>	mid May	— mid June
<i>Āṇi</i>	mid June	— mid July
<i>Āṭi</i>	mid July	— mid August
<i>Avāṇi</i>	mid August	— mid September
<i>Puraṭṭāci</i>	mid Sept.	— mid October
<i>Aippaci</i>	mid October	— mid November
<i>Kārtikai</i>	mid November	— mid December
<i>Mārkaḷi</i>	mid December	— mid January
<i>Tai</i>	mid January	— mid February
<i>Māci</i>	mid February	— mid March
<i>Paṅkuṇi</i>	mid March	— mid April

LIST OF LITERARY TERMS

<i>Akam</i>	One of the two broad thematic divisions of Cankam classics dealing with love
<i>Aṭiyōr pāṇkin̄ Talaivan̄</i>	Servitor-hero
<i>Aṭiyōr pāṇkin̄ Talaivi</i>	Servitor-heroine
<i>Ampāvāṭal/ Tainnīrāṭal</i>	Ceremonial bathing of maidens in the month of <i>Tai</i>
<i>Allakuri</i>	Mistaking something else as the lover's trysting sign
<i>Araṭtoṭu nirral</i>	Revelation of the heroine's true and virtuous love for the hero
<i>Akamam</i>	(Agamas) A class of sacred works in Sanskrit
<i>Āyam</i>	Bevy of maids attending on the heroine
<i>Ārrippaṭuttal</i>	Directing/ guiding minstrels on their way to a patron
<i>Iḥantalaippāṭu</i>	The hero meeting his beloved in the very place where he first met her the day before
<i>Iravukkuri</i>	The trysting place outside the house fixed for the heroine's clandestine meeting with the hero, during the night
<i>Iyarpaṭamoḷital</i>	Speaking in praise of the hero's noble qualities
<i>Iyarpalittal</i>	Speaking in disparagement of the hero's true nature
<i>Ircerippu</i>	The nubile heroine being confined to her parental house, indirectly preventing her from meeting her lover
<i>Irparattai</i>	Concubine of the hero faithful to him
<i>Erumaimaram</i>	The theme of the hero taking a bold stand against his foes, though the rest of the army had retreated
<i>Erutaḷuvutal</i>	A herdsman fighting with fierce bulls and overcoming them in order to win the hand of his lady-love.
<i>Uḷiñai</i>	Theme describing the besieging of a fort
<i>Ūṭal</i>	Lovers tiff/ sulking/bouderie
<i>Ūraṇ</i>	Lord of a <i>Marutam</i> tract

<i>Karantai</i>	Theme describing the rescue of cattle from the abacters who seized them
<i>Kāñci</i>	Theme describing the heroic defence of a fortress by its king wearing <i>Kañci</i> wreaths
<i>Kāviti</i>	An honourable title given to distinguished citizens and ministers by the king
<i>Kuṛiyetirppai</i>	Exact return of things borrowed
<i>Kuṛiñci</i>	Hill and montane tract
<i>Kuṛaiyirattal</i>	To supplicate for satisfying one's wants
<i>Kuṛainayattal</i>	To undertake, to satisfy one's wants
<i>Kuravai</i>	Choric dance in a circle
<i>Kaikkilāi</i>	Theme of unreciprocated love
<i>Kaimmai nōṇṇu</i>	Austerities of widowhood
<i>Kaiyaṛunilai</i>	Theme describing the helpless condition of dependents at the death of a chief
<i>Kaiyāreytiṭu kiḷavi</i>	Heroine's grieving words expressing her helpless condition
<i>Koṭukoḷṭi</i>	Lord Civa's dance after the destruction of the triple cities of the demons
<i>Koṭaimaṭam</i>	Indiscriminate and unrestrained munificence
<i>Koṭkuṇ</i>	Chief of a maritime tract
<i>Cantu ceytal</i>	Mediation
<i>Ciraippuṛam</i>	Wall or hedge of a house whence the hero watches unseen the heroine and her maid talking together
<i>Cuṇaṅku</i>	Lovely golden spots on the heroine
<i>Ceviyarivurūu</i>	Theme of instructing the king in the path of virtue
<i>Cevili</i>	Foster-mother
<i>Celavaluṅkūtal</i>	The hero desisting from his proposed journey leaving his beloved
<i>Cēṭpaṭuttal</i>	Putting off a lover from meeting the heroine in order to make him expedite his marriage with her
<i>Cērpṇaṇ</i>	Lord of a littoral tract
<i>Tavam</i>	(Tapas) Askesis

<i>Talaivaṇ</i>	Hero of a love poem/ husband/ chieftain
<i>Talaivi</i>	Heroine of a love poem/ wife
<i>Talīñci</i>	Theme describing the presents given by the king to his wounded soldiers after the battle
<i>Titti</i>	Spreading golden spots on a woman's body
<i>Titalai</i>	Golden beauty spots upon the heroine's body
<i>Tinai</i>	General division of theme in Cankam poetry
<i>Tuṇaṅkai</i>	Kind of dance where the dancer strikes his sides with his bent arms
<i>Tumpai</i>	Theme of fierce battle between two great monarchs adorned with (dead-white nettle) <i>tumpai</i> flowers
<i>Turai</i>	Subject/theme in <i>akam</i> , <i>puram</i> poetry
<i>Turaivaṇ</i>	Lord of the ford
<i>Toyyil</i>	The lovely designs drawn upon the bosom and arms of the heroine with sandal-wood paste
<i>Naṭukal</i>	Stone erected to commemorate a dead hero
<i>Nayappupparattai</i>	The newest paramour of the hero
<i>Nāṭaṇ</i>	Lord of the land
<i>Neytal</i>	Sea and littoral tract
<i>Pakarṅkuri</i>	The trysting place fixed for the hero's secret meeting with his beloved during day-time
<i>Pacalai</i>	The pale sallowness of complexion caused in the heroine, owing to separation from the hero
<i>Paṭaimaṭam</i>	The theme, describing the violation of the laws of war
<i>Parattai</i>	Courtesan/hetaera/harlot/the hero's paramour
<i>Paḷiccutal</i>	Extolling the hero
<i>Pāṅkaṇ</i>	Companion of the hero
<i>Pātāṇ</i>	Theme of eulogising the hero's greatness
<i>Pāṇaṇ</i>	Minstrel
<i>Pāṇṭaraṅkam</i>	Lord Civa's dance after destroying the triple cities.

<i>Pāl/āḷ</i>	Fate; destiny
<i>Pālai</i>	Land that had become a desert or a wilderness owing to drought
<i>Pulattal</i>	Showing dislike or displeasure
<i>Pulampan</i>	Chieftain of a maritime tract
<i>Pulavi</i>	Sulking/bouderie
<i>Puṛam</i>	The second of the two thematic divisions of Caṅkam poetry dealing with all that is not <i>akam</i>
<i>Puṇalāṭṭutal</i>	The hero sporting in the river with the heroine occasionally and often with his paramour
<i>Pūkkolṇilai</i>	The theme describing the acceptance of <i>veṭci</i> flowers by a warrior from his king before battle
<i>Peruntinai</i>	The theme of improper love; one of the seven <i>akam</i> love themes
<i>Poruṇmoḷikkāñci</i>	Theme describing principles of conduct ensuring happiness in life
<i>Poruḷvayirpirital</i>	The separation of the hero from his beloved as he goes abroad in order to earn wealth
<i>Makaṭpūr kāñci</i>	Describing the refusal of a father to give his daughter in marriage to a kingly suitor
<i>Maṭalērutal/mātūṇmāūrtal</i>	The hero in desperation riding a horse of palmyrah leaf-stem in order to attain the love of the heroine
<i>Maṇṇumanṅkalam</i>	Theme describing the purificatory bath of a king on his coronation or after defeating his foes
<i>Marutam</i>	Agricultural tract
<i>Malaināṭṭaṇ</i>	Lord of the hills
<i>Mullai</i>	Forest and pastoral tract
<i>Yōcayai</i>	A distance of four <i>krōcas</i> , about nine miles
<i>Vañci</i>	Theme describing the invasion by a king of enemy territories
<i>Vaṭakkiruttal</i>	To sit facing north, fasting unto death
<i>Varaiṇvukaṭāvutal</i>	Urging the hero to expedite his marriage with the heroine

<i>Vākai</i>	Theme describing the celebration of a victorious king wearing sirissa flowers
<i>Vāyil</i>	Envoys mediating between sulking lovers
<i>Viricci kēṭṭal</i>	Listening to the auspicious words of an invisible speaker
<i>Virali</i>	Danseuse; minstrel's wife
<i>Vinaivala pāṇkiṇṇ Talaivan</i>	Hero of the artisan class
<i>Vinaivala pāṇkiṇṇ Talaivi</i>	Heroine of the artisan class
<i>Vinaivayir pirital</i>	Theme describing the separation of the hero from his beloved as he goes on his king's work
<i>Veṭci</i>	Theme describing the seizing of cattle from the enemy by warriors wearing <i>veṭci</i> flowers
<i>Veriyāṭal</i>	Frenzied dance by a sooth-sayer while invoking Lord Murukan
<i>Vēlan</i>	The sooth-sayer praising Lord Murukan
<i>Vēli</i>	A land measure of about 6.74 acres.

ERRATA

Page No.	Column No.	Line No.	Error	Correction
4	1	7-8	slender—wanted	slender-wanded
9	2	32	to desire dwell	desire to dwell
10	1	10	chooked	cooked
14	1	37	<i>Aṅkāṇāṭṭi</i>	<i>Aṅkaṇāṭṭi</i>
14	2	1	Aṅkaṇālan	Aṅkaṇālan
21	2	18	bad	bed
29	2	21	of the	of the Gods
36	1	25	chirruping	chirruping
42	1	17	ends	buds
43	1	27	ars	ears
50	1	14	rustling	rustling
60	1	11	manager	manger
60	1	31	wreath; sit	wreaths; it
61	1	21	<i>Manmācu</i>	<i>Manamācu</i>
62	2	1	Rose	lose
63	2	19	haying	having
65	2	27	bettle	beetle
67	1	16	decieved	deceived
72	2	13	city of	city of Pukār
83	2	3	ness of	swiftness of
95	1	3	white	while
110	2	2	guifts	gifts
110	2	7	white	while
113	1	25	pain	pair
123	2	11	deerfstagbuck	deer/stag/buck
123	2	12	were like to	were like
127	1	34	Iruṅkōvēṇmān	Iruṅkōvēṇmān
129	2	34	<i>Irpulavar</i>	<i>Pulavar</i>
135	2	22	<i>Poykal</i>	<i>Poykai</i>
147	1	2	(Pati:2:20,21)	(Pari.2:20,21)

Page No.	Column No.	Line No.	Error	Correction
155	1	43	exuda	exude
172	2	23	Celvakkṭuaṅkō	Celvakkṭuṅkō
175	2	21	<i>ṭikkuru</i>	<i>ṭikkum</i>
177	1	33	strnegth	Strength
182	1	9	flower shaunted	flowers haunted
193	2	24	eulogised	eulogised
195	1	17	the twyfold earth	the immense earth
197	1	10	fluffly	fluffy
201	2	37	commonsence	commonsense
213	1	30	become	became
216	2	18	Eti-kutir	Etirkutir
217	2	29	coasta	coastal
227	1	28	jungle-cat at	jungle-cat hunting for rats at
227	1	41	rebuest	request
229	2	29	night	right
262	2	19	even if does	even if he does
273	1	36	Kattēval	Kattēral
274	2	26	threw	knew
278	1	3	for	from
285	2	27	months, gestation	months' gestation
288	1	22	and became	and become
293	1	16	of the Kōpperuñcōḷaṇ	of Kōpperuñcōḷaṇ
296	1	40	maledy	malady
300	2	35	<i>Aṇpinai</i>	<i>Ampinai</i>
305	1	36	dwelts	dwelt
307	2	32	lighting	lightning
318	2	30	withe	wither
318	2	34	deseating	defeating
326	1	11	Griēve	Grief
328	1	29	(Pari.39:50,53)	(Pari.19:50,53)
329	1	1	blace	place
332	2	36	was	were

Page No.	Column No.	Line No.	Error	Correction
334	2	13	Kaḷḷi	Kaḷḷil
339	1	43	board	boar
350	1	26	rabt	raft
350	1	31	having kindred	Loving kindred
362	1	24	Kākaḷuvutal	Kākaḷuvudal
364	1	23	my life came	my life come
364	2	11	with instability	the instability
372	2	12	a wreart	a wreath
372	2	13	the featheh	the feather
373	1	8	meet	meat
373	1	15	mauntain	mountain
377	1	12	entrence	entrance
377	2	16	fire sand	fine sand
378	1	1	strong up	strung up
378	2	16	(Tubor)	(Tuber)
378	2	21	thay	that
378	2	22	prosperouslt	prosperously
382	2	14	kindered	kindred
383	1	31	was like a sparrow	was shooing sparrows
384	2	4	(Cooked grains)	(Cooked greens)
386	2	32	(Pat.23:9,10)	(Pati.23:9,10)
386	2	35	(Pat.43:10,11)	(Pati.43:10,11)
387	2	35	Kaṭa	Kuṭa
387	2	41	feart	after
395	1	22	with at	with a
395	2	22	Kurmai	Kurumai
398	2	34	Kamariyārriṇ	Kumariyārriṇ
399	1	29	eggs hatches.	eggs hatch,
400	2	39	crow	crew
402	2	30	than	then
404	1	5	bear to delay	bear the delay
404	1	15	slicing of	slicing off
404	1	23	firce	fierce

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Page No.	Column No.	Line No.	Error	Correction
404	1	30	swound	wounds
408	1	7	grinding)	grinding-stone)
414	1	8	the horus of	the horns of
416	2	14	blesh	flesh
417	1	31	and heaved	heaved
420	2	3	song of	sang of
423	1	24	delighted and in	and delighted in
449	2	37	cheif	chief
449	2	39	Banddits	Bandits
450	1	25	<i>Van̄kaṇmaikaḷ</i>	<i>Van̄kaṇmaikaḷ</i> (Cruelties) See Kotumai
450	2	12	adapt	adept
451	1	24	favaor	favour
451	2	26	(Aakm.10:8-12)	(Akam.10:8-12)
454	2	33	maid by reveals	maid reveals
456	1	26	low-caved	low-eaved
457	2	6	fied	field
459	1	39	commended	commenced
462	2	9	covered with his	covered it with her
463	1	30	sounds	sands
463	2	26	heroine is	heroine is
471	2	27	others, words	others' words
472	1	32	may	many
475	1	36	his with	with his
476	1	4	wayfaing	wayfaring
476	1	40	waying	swaying
476	2	1	satisfieds	satisfied
476	2	35	suiftly	swiftly
477	2	11	world	would
478	2	4	as of king	as King
478	2	17	him name	his name,
480	2	20	opinse	opines
495		16	<i>Min̄uṭu</i>	<i>Min̄iru</i>



